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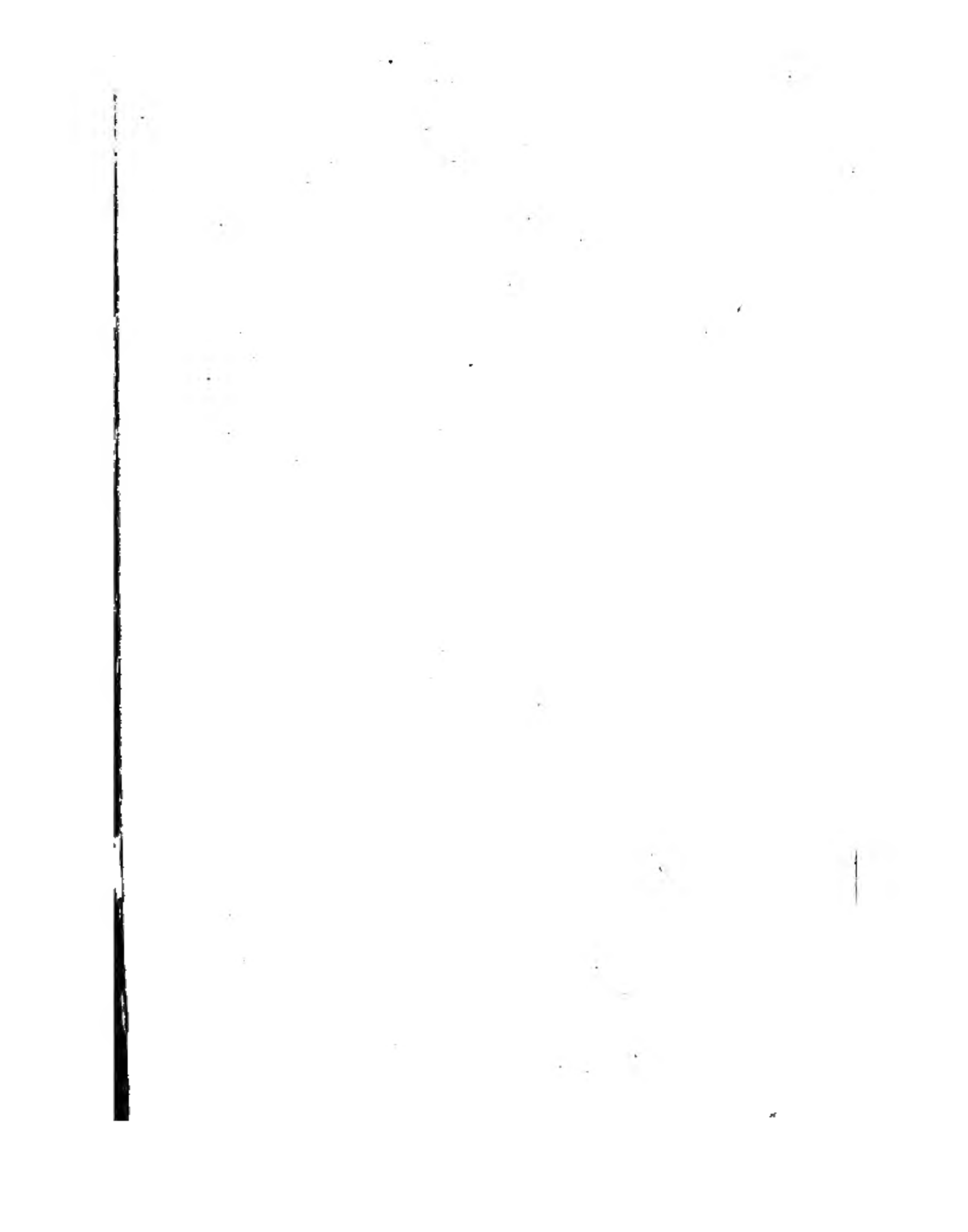
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NORTHERN ITALY

NORTH

MONEY-TABLE.

(Comp. p. xi.)

Approximate Equivalents.

Italian.		American.		English.			German.		Austrian.	
<i>Lire.</i>	<i>Cent.</i>	<i>Doll.</i>	<i>Cts.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>	<i>Mk.</i>	<i>Pfg.</i>	<i>Fl.</i>	<i>Kr.</i>
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—	25	—	5	—	—	$2\frac{1}{2}$	—	20	—	10
—	50	—	10	—	—	5	—	40	—	20
—	75	—	15	—	—	$7\frac{1}{4}$	—	60	—	30
1	—	—	20	—	—	$9\frac{3}{4}$	—	80	—	40
2	—	—	40	—	1	$7\frac{1}{4}$	1	60	—	80
3	—	—	60	—	2	5	2	40	1	20
4	—	—	80	—	3	$2\frac{1}{2}$	3	20	1	60
5	—	1	—	—	4	—	4	—	2	—
6	—	1	20	—	4	$9\frac{3}{4}$	4	80	2	40
7	—	1	40	—	5	$7\frac{1}{2}$	5	60	2	80
8	—	1	60	—	6	5	6	40	3	20
9	—	1	80	—	7	$2\frac{1}{2}$	7	20	3	60
10	—	2	—	—	8	—	8	—	4	—
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	4	40
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	4	80
13	—	2	60	—	10	5	10	40	5	20
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	5	60
15	—	3	—	—	12	—	12	—	6	—
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	6	40
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	6	80
18	—	3	60	—	14	5	14	40	7	20
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	7	60
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00	—	20	—	4	—	—	80	—	40	—

DISTANCES. Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilometre*. One kilometre is equal to 0.62138, or nearly $\frac{5}{8}$ ths, of an English mile. The Tuscan *miglio* is equal to 1.65 kilometre or 1 M. 44 yds.; the Milanese *miglio* is equal to 1.49 kilometre or 1630 yds.

ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDERER.

FIRST PART:

NORTHERN ITALY,

INCLUDING

LEGHORN, FLORENCE, RAVENNA, THE ISLAND
OF CORSICA,

AND

ROUTES THROUGH FRANCE, SWITZERLAND, AND AUSTRIA.

WITH 15 MAPS AND 32 PLANS.

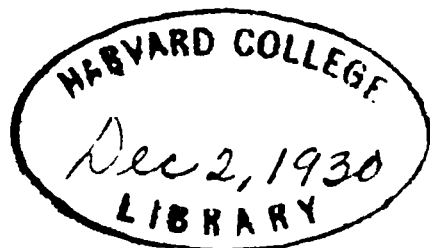
SIXTH REMODELLED EDITION.

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1882.

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✓



Mrs. Algernon Coolidge

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

CHAUCER.

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P R E F A C E.

The objects of the **Handbook for Italy**, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the ninth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

REFACE.

to *Professor A. Springer* for the in-
which has special reference to Nor-
id for the art-historical notices pre-
the larger towns and principal pic-
le works of *Messrs. Crowe and Ca-*
id extensively under contribution.
upon which special care has been
suffice for the use of the ordinary

English feet (1 Engl. ft. = 0,3048
English miles (comp. p. ii). The
the most recent official sources.

Besides the modern palatial and
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Although changes frequently
ly have an upward tendency,
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men, and others the Editor
for fair dealing and courtesy
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Route

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17. Nice
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20. Mil
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M. = Engl. m
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Alb. = Alberg
Omn. = omnib
N. = north, n
S. = south, s

DISTANCES
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CHRONOLOG. TABLE.

Chronological Table of Recent Events.

3. Election of Pius IX.
 3. Insurrection at Milan.
 2. Charles Albert enters Milan.
 2. Republic proclaimed at Venice.
 5. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba').
 5. Radetzky's victory at Curtatone.
 5. Radetzky defeated at Goito; capitulation of Peschiera.
 5. Radetzky's victory at Custozza.
 5. Radetzky's victory at Milan.
 5. Armistice.
 5. Murder of Count Rossi at Rome.
 5. Flight of the Pope to Gaeta.
 5. Republic proclaimed at Rome.
 7. Republic proclaimed in Tuscany, under Guerazzi.
 3. Charles Albert terminates the armistice (ten days' campaign).
 3. Radetzky's victory at Novara.
 1. Charles Albert abdicates; accession of Victor Emmanuel II.
 6. Armistice; Alessandria occupied by the Austrians.
 1. Haynau conquers Brescia.
 5. Republic at Genoa overthrown by La Marmora.
 1. Reaction at Florence.
 10. Garibaldi defeats the French under Oudinot.
 15. Subjugation of Sicily.
 4. Rome capitulates.
 6. Peace concluded between Austria and Sardinia.
 12. Venice capitulates.
 4. Pius IX. returns to Rome.
Sardinia takes part in the Crimean War.
Congress at Paris. Cavour raises the Italian question.
 10. Battle of Montebello.
 4. Battle of Magenta.
 14. Battle of Solferino.
 1. Meeting of the emperors at Villafranca.
 0. Peace of Zurich.
 8. Annexation of the Emilia (Parma, Modena, Romagna).
 12. Annexation of Tuscany.
 14. Cession of Savoy and Nice.
 11. Garibaldi lands at Marsala.
 17. Taking of Palermo.
 20. Battle of Melazzo.
 7. Garibaldi enters Naples.
 18. Battle of Castelfidardo.
 29. Ancona capitulates.
 1. Battle of the Volturno.
 21. Plebiscite at Naples.
 17. Annexation of the principalities, Umbria, and the two Sicilies.
 13. Gaeta capitulates after a four months' siege.
 17. Victor Emmanuel assumes the title of king of Italy.
 6. Death of Cavour.
 15. Convention between France and Italy.
 20. Battle of Custozza.
 5. Cession of Venetia.
 20. Naval battle of Lissa.
 3. Battle of Mentana.
 20. Occupation of Rome by Italian troops.
 9. Rome declared the capital of Italy.
 9. Death of Victor Emmanuel II.; accession of Humbert I.
 7. Death of Pius IX.
 20. Election of Leo XIII.
-

INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'
BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much frequented parts of the continent. The average expenditure of a single traveller, when in Italy, may be estimated at 25-30 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1 s. = 1 German mark = 50 Austrian kreutzers. In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 centesimi. A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in *soldi*, the traveller will find it useful to accustom himself to this mode of reckoning. See also the Money Table opposite the title-page.

During the war of 1866 a paper currency was introduced at a compulsory rate of exchange. and for many years gold and silver almost completely disappeared from ordinary circulation. In 1880, however, a measure was passed for the gradual redemption of the banknotes, and the government loan of 450 million francs for this purpose has been taken up with such avidity, that the extreme date fixed for the complete substitution of a gold currency (the end of 1883) will probably be anticipated. The exchange in favour of gold, which formerly amounted to 8-10 or even to 15 per cent., has already sunk to 1½-3 per cent. The only banknotes which are current throughout the whole country are those of the *Banca Nazionale* and the so-called *Biglietti già Consorziati*, formerly issued in common by six banks but now taken over by the government. Other notes should be refused.

BEST MONEY FOR THE TOUR. *Circular Notes*, obtainable at the principal English banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise more than their nominal value. A moderate supply of *French Gold* will also be found desirable. *Sovereigns* are received at the full value (about 26-28 fr.) by the principal hotel-keepers, but not in out-of-the-way places.

EXCHANGE. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiavaluta*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway-fare has to be paid it is a wise precaution to be provided with the exact sum beforehand in order that mistakes or imposition may be prevented. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 10l., are now granted by the English Post Office at the following rates: up to 2l., 9d.; 5l., 1s. 6d.; 7l., 2s. 3d.; 10l., 3s. These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40c. per l. sterling.

A convenient and safe method of carrying money for a journey in Italy is afforded by the *Libretti di Riconoscimento Postale*, which may be procured at the post-offices of the principal Italian towns for any sum not exceeding 10,000 fr. (400l.). The holder of one of these small books may then draw what sum he requires (from 200 fr. upwards) at any post-office in the kingdom, until the amount for which the book is issued has been exhausted. In case of loss the traveller should immediately inform the postal authorities, giving his name and the number of the book, when measures will at once be taken to stop payment.

II. Period and Plan of Tour.

Season. As a general rule the spring and autumn months are the best season for a tour in N. Italy, especially May and September, before or after the heat of summer has attained its climax. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but Nice and the whole of the Riviera, Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies. This result is not occasioned so much by the intensity as by the protracted duration of the heat, the sky being frequently cloudless and not a drop of rain falling for many weeks in succession. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere.

Plan. The traveller's movements must of course be regulated according to the objects he has in view, and with the time at his command. The chief centres of attraction in Italy are Milan, Venice, Genoa, and Florence. The following itinerary, beginning and ending at Milan, though very far from exhaustive of the beauties of N. Italy, includes most of the places usually visited, with the time required for a glimpse at each.

Milan (R. 20), and excursion to Pavia (the Certosa, R. 28)	Days
To the Lago di Como, Lago di Lugano, and Lago Maggiore (RR. 23, 24, 26) and on to Turin	2½
Turin (R. 9)	2½
From Turin to Genoa (R. 14 a or 14 b)	1
Genoa (R. 15), and excursion to Pegli (Villa Pallavicini, p. 101)	1½
Viâ Spezia to Pisa, see R. 19; Pisa (R. 51)	2
Viâ Lucca and Pistoja to Florence, see R. 52	1½
Florence (R. 53)	1
From Florence to Bologna (R. 49)	6
Bologna (R. 47)	1½
Excursion to Ravenna (R. 48)	1
From Bologna via Ferrara (R. 46) to Padua, see R. 45	1
[Or to Modena (R. 44) and Parma (R. 43), see R. 42]	1½
From Modena via Mantua to Verona (see R. 36) and via Vicenza	1½
to Padua (see R. 37)	1
Padua (R. 38), and thence to Venice	4
Venice (R. 40)	2
From Venice (viâ Vicenza) to Verona (R. 35), see R. 37	
[Excursion to Mantua (p. 210), when the way from Modena to Verona via Mantua is not adopted]	1½
Lago di Garda (R. 32)	1½
From Peschiera viâ Brescia (R. 33) and Bergamo to Milan (RR. 31, 30)	1

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway.	Days
From Trent or Mori to Riva (p. 46), Lago di Garda (R. 32)	1½
Verona (R. 35)	1
Excursion to Mantua (p. 210)	1½
From Verona viâ Vicenza (p. 215) to Padua	1
Padua (R. 38), and thence to Venice	4
Venice (R. 40)	1
From Venice viâ Ferrara (R. 46) to Bologna	1½
Bologna (R. 47)	1
Excursion to Ravenna (R. 48)	1½
From Bologna to Modena (R. 44) and Parma (R. 43), see R. 42	1½
From Parma viâ Piacenza (p. 285) to Milan	2½
Milan (R. 20), and excursion to Pavia (the Certosa, R. 28)	
Lago Maggiore, Lago di Lugano, Lago di Como (RR. 23, 24, 26) and from Lecco viâ Bergamo and Brescia (R. 33) to Verona	3½

b. Western Part, starting from the St. Gotthard, Splügen, or Simplon.	Days
Lago di Como, Lago di Lugano, Lago Maggiore (RR. 23, 24, 26)	2
Milan (R. 20)	2
From Milan to Turin (R. 14)	1
Turin (R. 9), and thence to Genoa (R. 14 a or 14 b)	1
Genoa (R. 15), and excursion to Pegli (Villa Pallavicini, p. 101)	8
Excursion to Nice (RR. 16, 17)	1½
From Genoa viâ Novi, Voghera, and Pavia (Certosa, R. 28) to Milan	

The traveller entering Italy for the first time should do so, not by rail, but by one of the Alpine passes (Splügen, Simplon, etc.), as only thus will he obtain an adequate idea of the full ethnographical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners and rougher characteristics present a striking contrast to the harsher and no account, however, of German Switzerland or the Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear coloured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxvi).

The traveller who has entered Italy by one of the Alpine passes is recommended to quit the country *viâ* Nice (1 day), Cannes (1/2 day), Marseilles (1 day), Arles (1/2 day), Nîmes (1 day), Avignon (1 day), and Lyons (R. 1), all of which are worthy of a visit, even after Italy.

III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. †

† '*Basdeker's Manual of Conversation in English, French, German, and Italian, with Vocabulary, etc.*' (Stereotype Edition), which is specially adapted for the use of travellers, with the addition of a pocket-dictionary, will soon enable the beginner to make himself understood. — A few words on the pronunciation may be acceptable to persons unacquainted with the language. C before e and i is pronounced like the English ch; g before e and i like j. Before other vowels c and g are pronounced like sh; gn and gl between vowels like ny and ly. Ch and gh, which generally precede e or i, are hard. Sc before e, o, u are pronounced ah, a, ee, o, oo. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc., 'tu' those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but is generally regarded as inelegant and uncourteous.

PRICES.

IV. Passports. Custom-House. Letters. though not required in Italy, are for example, will not be demanded help of the English and American consulates, but this remark is scarcely more rigorous supervision, the traveller's emblems are generally civil and obliging. The examination of luggage is generally lenient. Tobacco is passed at the gates of most towns. The barriers (*limite doganali*) contains no such articles. If possible, luggage should never be liable to damage, and the traveller is obliged to employ a trustworthy agent. It is advisable, as a rule, to part from one's luggage examination in person.

V. Beggars.

was countenanced and encouraged by the Government, which the traveller must habitually adopt energetic measures against. The only partial success. The beggar should therefore decline to give an alms, or a gesture of refusal. It should consist of the smallest possible donation. Occasion was presented with the usual benedictions, was on an occasion of liberality, instead of being accepted, only called forth the remark in a half-sarcastic tone, 'Ma, Signore, è molto poco!'

VI. Prices and Gratuities.

Italian sellers are very apt to demand a much higher price than they will ultimately accept; but a knowledge of the custom is based upon the presumed ignorance of one of the countries, practically neutralises its effect. Where tariffs and

RAILWAYS.

4. they should be carefully consulted; and when a certain average price is established by custom, the traveller should make a bargain with respect to the article to be bought or the service rendered, and never rely on the equity of the other party. In case of dispute the traveller who is not thoroughly acquainted with the language should be careful not to engage in a war of words which he is necessarily at a great disadvantage.

[illegible]

VII. Railways.

overspread with so complete a network of routes and on the lakes. The rate of travel and the trains are often behind time. The second are inferior railways, and resemble the English and class is chiefly frequented by the lower 'pronti' (ready), 'partenza' (departure), change carriages), and 'uscita' (egress). Start from a crowded station, the traveller will

and it convenient to have as nearly as possible the exact fare ready before taking tickets. In addition to the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10 per cent higher than the ordinary. It is also very important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations $\frac{1}{2}$ hr. before the departure of the train. Holders of tickets alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

The traveller should, if possible, know the weight of his luggage approximately, in order to guard against imposition (1 kilogramme = about $2\frac{1}{5}$ lbs.). No luggage is allowed free, except small articles (which must not exceed $20 \times 10 \times 12$ inches) taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a considerable distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*; 10 c. per day per cwt. or fraction of a cwt.).

The best collection of time-tables is the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (published monthly by the *Fratelli Pozzo* at Turin; price 1 fr.), with which every traveller should be provided. A smaller edition, confined to the railways of N. Italy (*Ferrovie dell'Alta Italia*), is also issued.

THROUGH TICKETS to various parts of Italy are issued in London (at the principal railway-stations; by Messrs. Cook & Son, Fleet Street; etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free. Luggage may be registered either to the traveller's final destination or to any one of the stations for which there are separate coupons in his ticket-book. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person. — Tickets from Italy to Switzerland, Germany, etc., must be partly paid for in *gold*, the amount being stated in the Italian time-tables in the case of the most important foreign towns. The traveller should provide himself with the necessary amount of gold beforehand, as the money-changers and ticket-clerks at the station charge a very high percentage on bank-notes. It is, however, usually possible to book to the frontier-station only, and there take a fresh ticket. Information on this and other points may be obtained in the larger towns from the *Agenzie di Città*.

CIRCULAR TICKETS (*viaggi circolari*) to the principal towns in Italy, the Italian lakes, etc., available for 20-60 days, may be

purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but without a free allowance of luggage). For Northern Italy there are upwards of twelve different circular tours, for which 10-30 days are allowed, and which are described in detail in Pozzo's '*Indicatore Ufficiale*'. These tickets require to be stamped at the office at each fresh starting-point. If the traveller quits the prescribed route, intending to rejoin it at a point farther on, he should give notice of his intention to the *capostazione* of the place where he leaves the railway.

RETURN TICKETS (*Biglietti d'andata e ritorno*) may often be advantageously used for short excursions, but they are generally available for one day only. It should also be observed that if the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding. In returning the ticket is not available unless he starts from the end-station for which the ticket was issued.

Within the last few years a system of **Steam Tramways** (*Tramways a Vapore*) has been developed in North Italy, which entirely throws into the shade anything of the kind hitherto attempted in Great Britain or America. The principal centres of this system are Milan and Turin (see pp. 61, 128). These tramways are on the whole of little importance for the tourist, but facilitate a visit to several interesting little towns at some distance from the great railway-routes. The rate of speed attained on these lines is about half that of the ordinary railways. Comp. the *Indicatore Ufficiale*.

VIII. Hotels.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 2½-5 fr., bougie 75 c. to 1 fr., attendance (exclusive of the '*facchino*' and porter) 1 fr., table d'hôte 4-6 fr. It has of late become customary to add 25 c. to the charge for table-d'hôte for the ice supplied to cool the beverages! For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. The cuisine is a mixture of French and Italian. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr.), that it is often cheaper to take a cab.

The SECOND CLASS HOTELS are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. They are little more than one-half of the above. They have no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured at any hour. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies; but the new-comer

should, perhaps, frequent hotels of the first class only. As a rule, it is advisable to make enquiries as to charges beforehand. A dinner, for example, at 2-3 fr. may be stipulated for, and in arranging as to the charge for a room the *servizio e candela* should not be forgotten. Exorbitant demands may generally be reduced without difficulty to reasonable limits, and even when no previous agreement has been made an extortionate bill may sometimes be successfully disputed, though not without lively discussion. At the smaller inns a fee of 1 fr. per day is usually divided between the waiter and the *facchino*, or less for a prolonged stay. Copper coins are never despised by such recipients.

HÔTELS GARNIS and **PRIVATE APARTMENTS** are recommended for a prolonged stay. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (e. g. a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xxvi.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in hotels and lodgings of the best class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere di Persia*, or Keating's) or camphor somewhat repels their advances. The *zanzāre*, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zansarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose (see p. 229). A weak dilution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camiscia* (*di tela, di cotone, di lana*); collar, *il collare*; cuff, *il manichino*; drawers, *le mutande*; woollen undershirt, *una giuba di flanella*; petticoat, *la sottana*; stocking, *la calza*; sock, *lo scarpino*; handkerchief (silk), *il fazzoletto* (*di seta*). To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing list, *la nota*; washerwoman, laundress, *la stiratrice, la lavandaja*; buttons, *i bottoni*.

IX. Restaurants, Cafés, Osterie.

Restaurants (*trattorie*) are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. Dinner may be obtained *à la carte* for 1½-3 fr., and sometimes *a prezzo fisso* for 2-5 fr., at any hour between 12 and 7 or 8 p. m. The waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits should refrain from ordering dishes not mentioned

in the bill of fare. Besides the old-fashioned *trattorie* a number of 'restaurants' of a better class have recently been opened in some of the larger towns, in which the cookery is generally French. The waiter is called *cameriere*, but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the words 'non seccarmi'.

A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed, but an early dinner is preferable in summer when the midday heat precludes exertion.

List of the ordinary dishes at the Italian restaurants.

<i>Minestra</i> or <i>Zuppa</i> , soup.	<i>Presciutto</i> , ham.
<i>Consumè</i> , broth or bouillon.	<i>Salami</i> , sausage.
<i>Zuppa alla Santè</i> , soup with green vegetables and bread.	<i>Pollo</i> , or <i>pollastro</i> , fowl.
<i>Gnocchi</i> , small puddings.	<i>Potaggio di pollo</i> , chicken-fricassée.
<i>Riso con piselli</i> , rice-soup with peas.	<i>Gallinaccio</i> , turkey.
<i>Risotto (alla Milanese)</i> , a kind of rice pudding (rich).	<i>Umido</i> , meat with sauce.
<i>Maccaroni al burro</i> , with butter; <i>al pomodoro</i> , with tomatas.	<i>Stufatino</i> , ragout.
<i>Manzo</i> , boiled beef.	<i>Erbe</i> , vegetables.
<i>Fritto, una Frittura</i> , fried meat.	<i>Carciofi</i> , artichokes.
<i>Frittata</i> , omelette.	<i>Piselli</i> , peas.
<i>Arrosto</i> , roasted meat.	<i>Lenticchie</i> , lentils.
<i>Arrosto di vitello</i> , or <i>di mongana</i> , roast-veal.	<i>Cavoli fiori</i> , cauliflower.
<i>Bistecca</i> , beefsteak.	<i>Fane</i> , beans.
<i>Coscietto</i> , loin.	<i>Fagiolini, Cornetti</i> , French beans.
<i>Testa di vitello</i> , calf's head.	<i>Mostarda</i> , simple mustard.
<i>Fegato di vitello</i> , calf's liver.	<i>Senape</i> , hot mustard.
<i>Braccioletta di vitello</i> , veal-cutlet.	<i>Ostriche</i> , oysters (good in winter only).
<i>Costoletta alla minuta</i> , veal-cutlet with calves' ears and truffles.	<i>Frutta</i> , fruit-desert.
<i>Esgaloppe</i> , veal-cutlet with bread-crumbs.	<i>Crostata di frutti</i> , fruit-tart.
<i>Patate</i> , potatoes.	<i>Crostata di pasta sfoglia</i> , a kind of pastry.
<i>Quaglia</i> , quail.	<i>Fragole</i> , strawberries.
<i>Tordo</i> , field-fare.	<i>Pera</i> , pear.
<i>Lodola</i> , lark.	<i>Mele</i> , apples.
<i>Sfoglia</i> , a kind of sole.	<i>Persiche</i> , peaches.
<i>Principi alla tavola</i> , or <i>piattini</i> , hot relishes.	<i>Uva</i> , bunch of grapes.
<i>Funghi</i> , mushrooms (often too rich).	<i>Limone</i> , lemon.
	<i>Arancio</i> or <i>portogallo</i> , orange.
	<i>Finocchio</i> , root of fennel.
	<i>Pane francese</i> , bread made with yeast (the Italian is made without).
	<i>Formaggio, cacio</i> , cheese.

WINE (*nero* or *rosso*, red; *bianco*, white; *dolce*, sweet; *asciutto*, dry; *del paese*, wine of the country) is usually placed on the table in large bottles at the Tuscan restaurants and charged for according to the quantity drunk. In the larger towns the visitor is asked if he wishes *un mezzo litro* or *un quinto* (1/5th litre; also called *bicchieri*).

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices.

Caffè nero, or coffee without milk, is usually drunk (10-15 c. per cup). *Caffè latte* is coffee mixed with milk before served (20-30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (35-40 c.). *Mischio*, a mixture of coffee and chocolate (20-30 c.), is considered wholesome and nutritious.

The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs (*uova da bere*, soft; *teste*, hard; *uova al piatto*, fried).

Ices (*sorbetto* or *gelato*) of every possible variety are supplied at the cafés at 30-90 c. per portion; or half a portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges), is much in vogue in the forenoon. The waiters, who expects a sou or more, according to the amount of the payment, are apt to be inaccurate in changing money.

The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

Cigars in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Vevays*, *Pressati*, *Cavours*, *Napoletani*, *Toscani*, *Minghetti*, etc.) vary from 5 to 15 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. each. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

X. Sight, Theatres, etc.

Churches are open in the morning till 12 or 12.30, and generally again from 4 to 7 p. m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals the works of art are often entirely concealed by the temporary decorations. The vergier (*sagrestano*, or *nonzolo*) receives a fee of 30-50 c. from a single traveller, more from a party, if his services are required.

Museums, picture-galleries, and other collections are usually open from 10 to 4 o'clock. By a law passed in 1875 all the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays (and sometimes on Thursdays also) gratis. Artists are admitted without charge. The attendants are forbidden to accept gratuities, but are sometimes very importunate in endeavouring to sell photographs (dear and often bad).

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day, Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival (*Giovedì grasso*), the day sacred to the local patron-saint, and the birthdays of the king (14th Mar.) and queen (20th Nov.).

Valets de Place (*servitori di piazza*) may be hired at 5-6 fr. per day. They are generally respectable and trustworthy, but, as they are seldom good judges of what is really worth seeing, the traveller should specify to them the places he desires to visit. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with *vet-turini* or other persons drawn up, in presence or with the aid of a

commissaire, as any such intervention tends considerably to increase the prices.

Theatres. Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. Verdi is the most popular composer. The pit (*platea*), to which the *'biglietto d'ingresso'* gives access, is the usual resort of the men, while the boxes and sometimes the stalls (*scanni chiusi, sedie chiuse, poltrone, or posti distinti*) are frequented by ladies. A box (*palea*) must always be secured in advance. — A visit to some of the smaller theatres, where dramas and comedies are acted, is recommended for the sake of habituating the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is rarely good.

XI. Post Office. Telegraph.

Letters (whether *'poste restante'*, Italian *'ferma in posta'*, or to the traveller's hotel) should be addressed very distinctly, and the name of the traveller should be in Italian. When asking for letters the travelling-card instead of giving his name (*cartolina postale*) are sold at the post-offices and orally. P. — Letters of 15 grammes ($1\frac{1}{2}$ oz., at many us) to any of the states included in the postal union (now comprising the whole of Europe) 25 c.; post-card (*cartolina postale*; for foreign countries, *per l'estero*) 10 c.; book-packets (*stampe sotto fascia*) 5 c. per 50 gr.; registration-fee (*raccomandazione*) 30 c.

Letters by town-post 5 c.; throughout the kingdom of Italy 20 c. prepaid, or 30 c. unpaid. Post-card 10 c., with card for answer attached 15 c. Book-packets, 20 c. per 40 grammes ($1\frac{1}{3}$ oz.).

In the larger towns the post-office is open daily from 8 or 9 a. m. to 10 p. m. (also on Sundays and holidays); in smaller places it is generally closed in the afternoon.

Telegrams. The rate per word is of Great Britain 47 c., 6-22, Belgium 2 50 c. — To America the state.

Within the kingdom of Italy, 15 words 1 fr., each additional word 10 c.; telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent in Italy at five times, to foreign countries at thrice the above rates.

XII. Climate. Winter Stations. Seaside Resorts. Health, by Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Arco*, *Cadenabbia*, *Lugano*, and *Pallanza*, thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is extremely cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of Venice are described at p. 232.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the coast from Hyères to Genoa and thence to Leghorn, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth

while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50°.

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon (p. 12) and other places in the Rhone Valley, where it may be said without exaggeration to blow on one of every two days. As a rule this wind lasts for a period of 3-17 days at a time, rising at about 10 a.m. and subsiding at sunset; and each such period is generally followed by an interval of calm and fine weather. As the *Mistral* sweeps the coast from W. to E. it gradually loses its strength, so that at San Remo, for instance, it is much less violent than at Cannes or Hyères. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While Nice has 36 rainy days between November and April, Mentone has 44, Nervi 54, and Pisa 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains great luxuriance, while the *Eucalyptus globulus* (which

grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and a large variety of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter-sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverous or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

One of the advantages of the wintering-places on the Riviera is the presence of good English and German physicians, most of whom have themselves undergone the beneficial results of a residence here, and are consequently able to use their own personal experience in giving advice as to the choice of a dwelling, the proper diet, and the amount of time to be spent in the open-air. The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland, e. g. from Cannes to *Le Cannet*, or from Nice

to *Cimiez*. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza* or *Lugano*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Cannes*, *Nice*, *Alassio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A plaid should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (*Inglesi*) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night.

Health. English and German medical men are to be met with in the larger cities, and as already mentioned in most of the wintering-stations of the Riviera. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhoea in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata.

Italian Art.

An Historical Sketch by Professor A. Springer.

INTRO-
DUCTORY.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their impress at every step, and involuntarily becomes susceptible to their influence. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

CLASSICAL
RENAIS-
SANCE
PERIODS.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the Hellenic temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of *Selinunto* (but not all dating from the same period), and the ruined temples at *Syracuse*, *Girgenti*, and *Segesta*. On the mainland the so-called Temple of Neptune at *Pæstum*, as well as the ruins at *Metapontum*, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to their *ANCIENNES*. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the *Doric Style* must not be sought for at Rome. The *Doric*

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The buttresses of the Doric columns immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad everted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature, over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave, above which originally openings, subsequently with two angular grooves in front, (the extremities of beams), and in the Ionic with enrichments. In the temples of the Doric order are no pediment. The so-called Tuscan, which is the simplest, exhibits in its entablature, approaching most nearly to the Doric, exhibits no marks; the Corinthian, with the rich capital, is essentially of a decorative character only. Temples in Doric form should also be observed. Temples in Ionic form are enclosed by the projecting walls on both sides (pilasters); those which have an additional front porch, are called peripteral; those with an additional porch on the sides, are called amphiprostyle; those with a porch on all sides, are called peripteral. In some temples it was imperative that the columns should be of the Doric order, in others of the Ionic, and in some of the Corinthian.

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns, nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (e. g. as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at Verona, the Triumphal Arches at Aosta and Susa, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the *Niobe Group*, the *Apollino*, the formerly over-rated *Medicean Venus*, etc.). — Upper Italy and Tus-

that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc. according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.

can stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may proudly boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to the lowest depths. In order, however, to put the reader into a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a short sketch of the progress of Italian art in general from the early part of the middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the tasks of the ancient. The best proof of this is afforded by the paintings of the Roman CATACOMBS. These were by no means originally the secret, anxiously-concealed places of refuge of the primitive Christians, but constituted their legally-recognised, publicly-accessible burial-places. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors; and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the new modes of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term **BASILICA-STYLE** is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter struc-

CHRISTIAN
PERIOD
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tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. A small portico borne by columns leads to the anterior court (atrium), surrounded by colonnades and provided with a fountain (cantharus) in the centre; the eastern colonnade is the approach to the anterior of the church, which usually consisted of a nave and

aisles, the latter lower than the former, and separated from it by rows of columns, the whole terminating in a semicircle (apse).

In front of the apse there was sometimes a transverse space (sept); the altar, surmounted by a columnar structure, occupied a central position in the apse; the space in front of it, bounded by an arch or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early

Christian basilicas exhibit a neglect of external architecture, the importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often provided by plundering the ancient Roman edifices, and transferring them to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the back of the apse and the 'triumphal' arch which separates the apse from the nave.

The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at Ravenna, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincum-

bent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in *S. Giovanni in Fonte* and *S. Nazario e Celso*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *S. Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of *S. Sophia*, and prevails throughout Oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of *S. Vitale* at Ravenna, and *St. Mark* at Venice, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it

underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds **ROMAN-ESQUE STYLE.** were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the **Romanesque period** (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style**. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their relation of daughtership to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party-conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual

parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated for by the beauty of the individual edifices. While the North possesses structures of greater importance in the history of the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At Verona we may mention the famous church of St. Zeno with its sculptured portals. In the same style are the cathedrals of Ferrara, Modena, Parma, and Piacenza, the church of S. Ambrogio at Milan, with its characteristic fore-court and façade, and that of S. Michele at Pavia, erroneously attributed to the Lombardi. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of Pisa, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

ROMAN-
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CHURCHES.

churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, dome-covered baptistery and the church of *S. Miniato al Monte*, exhibit an independent style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of architecture. Gothic was introduced into Italy in a matured condition. It did not of necessity, as in France, spring from the earlier (Romanesque) style, its progress being traced step by step; it was imported by foreign architects at Assisi by the German master Jacob), and found as being in consonance with the tendency of the age; it had numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed by the constructive constituents of Gothic are degraded to a derivative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of an Gothic, but this style must rather be sought for in the great cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of *St. Petronio* at *Bologna*, and in numerous secular edifices, such as the *Loggia del Lanzi* at *Florence*, the communal palaces of several Italian towns, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its parent richness, so exclusively adapted to practical requirements, is certainly not to be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor **NICCOLÒ PISANO** was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 345, 347). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. During the succeeding period (Pisan School) ancient characteristics were placed in the background, and importance was attached solely to life and expression (e.g. reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **GIOTTO DI BONDONE** (1276-1336), the father of modern Italian art, with **GIOVANNI CIMABUE** (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence). But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Sienese mosaics as works of the transition-period, and restored the Sienese master **Duccio**, who was remarkable for his sense of the beauti-

ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is second in popularity to that of Raphael. The fact is that

Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the universalism which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, under that his place in history may be understood. Even when, in resonance with the poetical sentiments of his age, he embodies moral conceptions, as poverty, chastity, obedience, or displays as a ship as an emblem of the Church of Christ, he shows a ready acquaintance with the art of converting what is perhaps itself an ungrateful idea into a speaking, life-like scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions.

The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Giotto, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds there is no doubt that Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence and boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of S. Croce (especially the choir-chapels) and S. Maria Novella at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at Assisi.

and in the *Madonna dell' Arena* at Padua, where in 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of Pisa affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters D'AVANZO and ALTICHIRRI (paintings in the Chapel of S. Giorgio in Padua), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and

the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious LEON BATTISTA ALBERTI, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the epic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine Elizabethan type are represented as surrounding the patriarchs, visiting the birth of her son, or witnessing the miracles of the Christ. This transference of remote events to the present bears a

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striking resemblance
chronicler. The development of Italian art, however, by no means
terminates with mere fidelity to nature, a quality likewise displayed
by the contemporaneous art of the North. A superficial glance at
the works of the Italian Renaissance enables one to recognise the
higher goal of imagination. The carefully selected groups of digni-
fied men, beautiful women, and pleasing children, occasionally
without internal necessity placed in the foreground, prove that at-
tractiveness was pre-eminently aimed at. This is also evidenced by
the early-awakened enthusiasm for the nude, by the skill in dispo-
sition of drapery, and the care devoted to boldness of outline and
accuracy of form. This aim is still more obvious from the keen
sense of symmetry observable in all the better artists. The indi-
vidual figures are not coldly and accurately drawn in conformity
with systematic rules. They are executed with refined taste and
feeling; harshness of expression and unpleasant characteristics are
sedulously avoided, while in the art of the North physiognomic
fidelity is usually accompanied by extreme rigidity. A taste for
symmetry does not prevail in the formation of the individual figure
only; obedience to rhythmical precepts is perceptible in the dispo-
sition of the groups also, and in the composition of the entire work.
The intimate connection between Italian painting (fresco) and
architecture naturally leads to the transference of architectural rules
to the province of pictorial art, whereby not only the invasion of a
mere luxuriant naturalism was obviated, but the fullest scope was
afforded to the artist for the execution of his task. For, to discover
the most effective proportions, to inspire life into a scene by the
very rhythm of the lineaments, are not accomplishments to be
acquired by strenuous aid; precise measurement and calcu-
lation are here of no avail; a discriminating eye, refined taste,
and a creative imagination, which instinctively divines the appro-
priate forms for its design, can alone excel in this sphere of art.
This enthusiasm for external beauty and just and harmonious pro-
portions is the essential characteristic of the art of the Renaissance.
Its veneration for the antique is thus also accounted for. At first
an ambitious thirst for fame caused the Italians of the 15th and 16th
centuries to look back to classical antiquity as the era of illu-
trious men, and ardently to desire its return. Subsequently, STUDY
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however, they regarded it simply as an excellent and appro-
priate resource, when the study of actual life did not suffice, and an
admirable assistance in perfecting their sense of form and symmetry.
They by no means viewed the art of the ancients as a perfect whole,
or as the product of a definite historical epoch, which developed
itself under peculiar conditions; but their attention was arrested by
the individual works of antiquity and their special beauties. Thus
ancient ideas were re-admitted into the sphere of Renaissance art.
A return to the religious spirit of the Romans and Greeks is not of

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reverence for the ancient gods shown; belief in the Olympian gods was ex-devotional feeling was intermingled, receive life from creative imagination, an influence on the Italian masters. cal characters being wholly due to the, they could not fail on this account themselves to Renaissance artists.

hoped, convey to the reader a general of the Renaissance. Those who ex-ral works of the 15th or 16th century arring their enjoyment by the not al-lection, that in the Renaissance style nvented, as the architects merely em-les and adhered principally to tradition t want of organisation, however, great of the most exuberant imagination, structures.

ed stages of development of the suc-architecture, felicity of proportion is great masters. To appreciate their so be regarded as the principal task of object in view will do well to compare tructure. This comparison will prove tion is not the only effective element lly in the cathedrals of Germany, the the attention to form without regard precepts of rhythm, and a disregard atio of the open to the closed cannot the unskilled amateur will thus be trast between the mediæval and the pared, he may, for example, proceed Florence, which, undecorated and rcely be distinguishable from a rude ere formed from the mere descrip-sists in the simplicity of the mass, he elevation of the stories, and the ndows in the vast surface of the fa-oroughly understood the æsthetical ons is proved by the mode of con-what more recent Florentine palaces, cks (rustica) in the successive stories eir careful experiments as to whether ructure should bear reference to the e façade. The same bias manifests tion. The *Cancellaria* is justly

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considered a beautifully organised example of Palladio in church-façade, was substituted for those resting above proportion was also the object in view

From the works of Brunelleschi (p. the Early Renaissance, down to those of the last great architect of all the architects of that period will be found many features in common. The style of the 15th century can easily be distinguished from that of the 14th. The *Pitti*, *Riccardi*, and *Strozzi* palaces show the type of the mediæval castle, but still show a closer affinity to the forms and a taste for beauty of detail, coeval with painting, produces in the architecture of this period a more extensive application of graceful and attractive coverings to the surfaces, and throw the real organs of the building into the background. For a time the true aim of architecture had been departed from; anxious care is given to general effect; the re-application of the principles of the 14th century to admit of spacious structures; the dome rose to a higher level of the roof. But this attention to minor details on the part of these architects, was only a straining of their power, in order the more to develop the art.

There is no doubt that the Renaissance palaces of that of Urbino, mentioned in vol. ii. of this History (which have been regarded as pre-eminently typical) are more characteristic of the period than the churches. These last, however, though destitute of the associations connected with the mediæval cathedrals, are a testimony to the ability of their builders. The churches of Italy in particular are worthy of examination. The Renaissance work constructed in this part of the country is that of the *Certosa of Pavia*, a superb example of decoration. Besides the marble edifices of this period we also find many in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of a square (with equal arms), the edifice being usually crowned with a dome and displaying in its interior an exuberant taste for ornament. Of this type are the church of the *Madonna of the Steccata* at *Crema* and several others at *Piacenza* and *Parma* (see p. 306). It was in this region that BRAMANTE prosecuted his studies, of which Rome afterwards reaped the benefit. Among the buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 306).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *S. Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *S. Maria dei Miracoli* and the *Scuola di S. Marco* exhibit the style in its perfection. Foremost among the architects of *Venice* must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlv). One of the most famous architects of N. Italy was FRA GIOCONDO of *Verona*, a monk, philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of FILIPPO BRUNELLESCHI's labours (1379-1446), the attention is chiefly arrested by the church of *S. Lorenzo* (1425), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near S. Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE's epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

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unity, and that the pillar-construction
a most majestic appearance; nor can
churches of the Renaissance; nor can
as in the universally admired the same ar
former therefore excite less interest, t
superiority of the architects, but to causes
great masters of this culminating period
RAPHAEL, BALDASSARE PERUZZI, the young
of Rome, MICHELLE SAMMICHELI of Verona
VINO of Venice, and lastly MICHAEL ANGEL
Bramante, though not reduced by him to
aim more sedulously at general effect, so
individual members begins to be neglected;
the eye by boldness of construction and str
borrow new modes of expression from an
which had hitherto been applied in an uns

The traveller will become acquainted with
and his contemporaries at *Rome* (see vol. I
book), but there are other places also which p
examples of the 'High Renaissance' style.
example, are the *Palazzo Pandolfini* and
both of which are said to have been design
Court of the Pitti Palace by BART. AMMANATI;
and the *Palazzo Bartolini* by BACCIO D'AGI
mention *Mantua* as the scene of the architect
ROMANO (p. 211), *Verona* with its numerou
MICHELI (e. g. the *Palazzo Bevilacqua*), and
VANNI MARIA FALCONETTO (1458-1534) and
properly BRIOSCO (S. Giustina) flourished. A
sance culminated in the first half of the 16th
the Florentine JACOPO SANSOVINO (properly
and at *Genoa* in those of GALBAZZO ALESSI (1
(e. g. S. Maria in Carignano).

In the middle and latter half of the 16th c
and *Vicenza* were zealous patrons of art. To
belongs ANDREA PALLADIO of *Vicenza* (1518-8
the last of the great Renaissance architects, who
churches (S. Giorgio Maggiore and *Redentore*) an
are equally celebrated. The fundamental type
itecture at *Venice* recurs with little variation.
ground afforded little scope for the caprice
while the conservative spirit of the inhabitants
adhere to the style established by custom. Nice d
are therefore the more observable, and that whic
a pure sense of form the more appreciable. Tho
convinced by careful comparison of the great

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These, however, contrary to impression, in a pictorial style. LORENZO Ghiberti, in his celebrated (eastern) manner, is not satisfied with grouping and placing them in a rich landscape, treats the background in accordance with the figures at a distance are smaller the foreground. He oversteps the usual system of a mere design in a relief. In like manner the painted reliefs in PRATO ROBBIAS (1400-82) are somewhat incongruous. But if it be borne in mind that these works did not derive their ideas from abstract rules, the fresh and prejudice will be dispelled by the reliefs themselves. The sculpture of the 15th century is strictly as the other arts to the fundamental representation; scrupulous care is bestowed on the attractive rendering of the individual object by expressive heads, graceful female figures. The sculptors have a keen appreciation of and the importance of a calm and dignified expression, their anxiety for fidelity of representation, shrink from harshness of expression or rigid predilection for bronze-casting, an art which in the 16th cent., accords with their love of noble characters. In this material, decision and expression without restraint, and almost, as in the Works in marble also occur, but these general principles of decoration, and seldom display the aspirations which are apparent in the works in bronze.

The churches have always afforded the most noble labours of the Italian sculptors, some of them at Florence, *Frari* and *S. Giovanni e Paolo* at Padua, forming very museums of Renaissance art. At the same time many of the wealthier families (others) embellished their mansions with statues. The sculptor was frequently invoked with a valuable tribute to the memory of some public benefactor (equestrian statues at Venice and Padua).

At Florence, the cradle of Renaissance sculpture, acquainted with Ghiberti and Della Robbia, who are already mentioned, and with the famous DONATO DI NICCOLÒ DI BERTI BARDI, 1386-

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e, which, though often harsh, is full of life. The *Judith Group* in the Loggia de' Lanzi is a fine example of this style, the master showing possible expressiveness, while the lines are destitute of ease. Among Donatello's other hand are his statue of *St. George* (p. 393) and his *Peter and Mark* (p. 402), in bronze in the Museo Nazionale. The student of the early Renaissance. The *S. Lorenzo* and the sculptures in the (p. 420) should also be inspected. Donatello's numerous sculptures in Florence are his numerous sculptures in

te was ANDREA VERROCCHIO (1435-88). of this period (ANTONIO ROSSELLINO, BERTINO DA SETTIGNANO) were chiefly of tombstones, and do not occupy a place; but the life and sense of beauty which the Renaissance are admirably exemplified in the work of the unknown MATTEO CIVITALI of Lucca. *Regulus* in the Cathedral, p. 353). Masters of the first half of the 16th cent. (1474-1550?), who was perhaps inspiringly ANDREA SANSOVINO (1460-1529), group of Christ and the Baptist in the superb monuments at Rome (in the choir and part of the sculptures which adorn Northern Italy also contributed largely to plastic art. The Certosa at Pavia, for instance, during several decades to numerous monuments were GIOVANNI ANTONIO REGGIONE monuments in the Cappella Colleoni. In the period, CRISTOFORO SOLARI, surnamed 'Il Moro', to the famous sculptor ALESSANDRO VERROCCIO or Briosco wrought at Padua; Agostino (p. 126) and the above-mentioned CRISTOFORO Solari engaged at Milan; and Modena and Reggio. AZZONI and BEGARELLI (p. 296), artists of whom is sometimes compared with

executed by these masters, *Monumental Art*. While these monuments are often of a different character, they afford an excellent illustration of individuality and personal expression in the Renaissance period. We may perhaps also find the monotony of their style, which lasted for a whole century, but we cannot fail

imagination displayed within the pleasure from the inexhaustible freshness
 As museums cannot convey so narrow limits.
 of the 15th century, so the picture galleries will not afford an
 accurate insight into the painting of that period. † Sculpt- PAINT
 tures are frequently removed from their original position, for QUEEN
 many of those belonging to the Florentine churches, but mural
 example, having been of late transferred to museums; but those
 paintings are of course generally inseparable from the walls which
 they adorn. Of the frescoes of the 15th century of which a record has
 been preserved, perhaps one-half have been destroyed or obliterated,
 but those still extant are the most instructive and attractive ex-
 amples of the art of this period. The mural paintings in the church
 del Carmine (*Cappella Brancacci*) at Florence are usually spoken of
 as the earliest specimens of the painting of the Renaissance. This
 is a chronological mistake, as some of these frescoes were not com-
 pleted before the second half of the 15th century; but on material
 grounds the classification is justifiable, as this cycle of pictures may
 be regarded as a programme of the earlier art of the Renaissance,
 the importance of which it served to maintain, even during the age
 of Raphael. Here the beauty of the nude was first revealed, and
 here a calm dignity was for the first time imparted to the individual
 figures, as well as to the general arrangement; and the transform-
 ation of a group of indifferent spectators in the composition into a
 sympathising choir, forming as it were a frame to the principal act-
 ors in the scene, was first successfully effected. It is, therefore,
 natural that these frescoes should still be regarded as models for
 imitation, and that, when the attention of connoisseurs was again
 directed during the last century to the beauties of the pre-Raphaelite
 period, the works of MASACCIO (1401-1428) and FILIPPINO LIPPI
 (1457-1504) should have been eagerly rescued from oblivion.

A visit to the churches of Florence is well calculated to convey
 an idea of the subsequent rapid development of the art of painting.
 The most important and extensive works are those of Do-
 MENICO GHIRLANDAJO (1449-94): viz. frescoes in S. Trinità, PAINTING A
 and those in the choir of S. Maria Novella, which in spright- FLORENCE.
 liness of conception are hardly surpassed by any other work of the
 same period. (The traveller will find it very instructive to compare
 the former of these works with the mural paintings of Giotto in S.
 Croce, which also represent the legend of St. Francis, and to draw
 a parallel between Ghirlandajo's Last Supper in the monasteries
 of S. Marco and Ognissanti, and the work of Leonardo.) In the
 Dominican monastery of S. Marco reigns the pious and peaceful
 genius of FRA GIOVANNI ANGELICO DA FIBSOLE (1387-1455), who,

† The best works on this subject are Crowe & Cavalcaselle's History of
 Painting in Italy, and History of Painting in North Italy.
 BAEDER. Italy I. 6th Edit.

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aporaries in dramatic power, vies with
h of sentiment and his sense of beauty,
larly by his heads, and who in his old
ured art in the frescoes of the chapel of

n. Painters exhibit their art to its fullest
ntings, their easel-pictures are also well
xamination; for it was chiefly through
ttained to perfection in imparting beauty
form. Besides the two great Florentine
the collection of the Academy (p. 413)
afford a survey of the progress of Floren-

of Florence, BENOZZO GOZZOLI's charming
ment on the northern wall of the Campo
forming biblical genre-pictures, and his
ife of St. Augustine in *S. Gimignano*,
escoes at *Prato* (p. 362), PIERO DELLA
the Cross in *S. Francesco* at *Arezzo*,
LLI's representation of the Last Day in
afford a most admirable review of the
of Renaissance painting in Central Italy.

by no means be passed over, not only
tain of Piero della Francesca and Luca
y the art even of the 15th century ap-
ecause both of these towns afford an im-
ght into the artistic taste of the mediæval
cannot conveniently visit the provincial
the principal masters of the 15th century
ngs of the Sistine Chapel at *Rome*, where
pil of the elder Lippi, COSIMO ROSSELLI,
li, and Perugino have executed a number
he life of Moses and that of Christ.

with the Tuscan schools alone can never
form a judgment respecting the general
taly. Chords which are here but slightly
powerfully in *Upper Italy*. The works of
1-1506; at Padua and Mantua) derive
g exercised a marked influence on the
nd Dürer, and surpass all the other works
nature and excellence of perspective
asters of the *Venetian School* (VIVARINI,
xtent adherents of the Paduan school, to

but the peculiar Venetian style, mainly
stics, and admirably successful in its rich
gnified personages, was soon afterwards
LLINI (1421-1507) and his brother Gio-

VANNI (1426-1516), also, who presented early in the 15th century by Gubbio, and is admirably re-
 with the Tuscan school in GENTILE DA FABRIANO, and culminating
 in its last masters PINTO VANNUCCI, sumamed PAMUCCINO (1446-1513), meriting attention,
 1524), and BERNARDINO PINTURICCHIO (1454-1513), meriting attention,
 not only because Raphael was one of its adherents during his first
 period, but because it supplements the broader Florentine style,
 and notwithstanding its peculiar and limited bias is impressive in
 its character of lyric sentiment and religious devotion (e.g. Ma-
 donna).

The fact that the various points of excellence were distributed
 among different local schools showed the necessity of a loftier union.
 Transcendent talent was requisite in order harmoniously to
 combine what could hitherto be viewed separately only. UNION OF
 The 15th century, notwithstanding all its attractiveness, DIFFERENT
 shows that the climax of art was still unattained. The forms em-
 ployed, graceful and pleasing though they be, are not yet lofty and
 pure enough to be regarded as embodiments of the highest and
 noblest conceptions. The figures still present a local colouring,
 having been selected by the artists as physically attractive, rather
 than as characteristic and expressive of their ideas. A portrait style
 still predominates, the actual representation does not appear
 always wisely balanced with the internal significance of the event,
 and the dramatic element is insufficiently emphasised. The most
 abundant scope was therefore now afforded for the labours of the
 great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONAR-
 ROTI, and RAPHAEL SANTI, by whom an entirely new era was in-
 augurated.

Leonardo's (1452-1519) remarkable character can only be tho-
 roughly understood by means of prolonged study. His comprehensive
 genius was only partially devoted to art; he also directed LEONARDO
 his attention to scientific and practical pursuits of an entirely DA VINCI.
 different nature. Refinement and versatility may be described as
 the goal of his aspirations; a division of labour, a partition
 of individual tasks were principles unknown to him. He laid,
 as it were, his entire personality into the scale in all that he
 undertook. He regarded careful physical training as scarcely less
 important than comprehensive culture of the mind; the vigour of
 his imagination served also to stimulate the exercise of his intellect;
 and his minute observation of nature developed his artistic taste and
 organ of form. One is frequently tempted to regard Leonardo's
 works as mere studies, in which he tested his powers, and which
 occupied his attention so far only as they gratified his love of
 investigation and experiment. At all events his personal impor-
 tance has exercised a greater influence than his productions as
 an artist, especially as his prejudiced age strenuously sought to
 d*

obliterate all traces of
have been preserved in
A reminiscence of his
ANDREA VERROCCO is the
RENZO DI CROCI, oil-painter
at Rome. Several of his
works are attributed to him
inclines us to attribute to
the most famous of his pupils
Ambrosiana of Sforza; in the
Giov. Galeazzo of doubtful a
Monaca (both of spurious
of himself (certainly more than
last, though little more than
fertility of the artist's imagination
lery, the St. Jerome (in shadow
find Leonardo's drawings in the
The best insight into Leonardo's
colouring, is obtained by an attentive
of the Milan school (LUINI, SALAINO; p. 129), as these are far better
preserved than the original works of the master, of which (his
battle-cartoon having been unfortunately lost with the exception of
a single equestrian group) the only work in S. Maria delle Grazie
at Milan is now the only well preserved copy of the master's
total wreck, it is still well as
epoch of Leonardo. The special
equilibrium of the composition is
groups are complete in
a common centre and in
then the remarkable ph
detail, the psychological
life, together with the
picture. He will then
in Italian painting was
had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the
amateur when he turns from Leonardo to Michael Angelo (1474-
MICHAEL 1563). On the one hand he hears Michael Angelo extolled
ANGLO. as the most celebrated artist of the Renaissance, while
on the other it is said that he exercised a prejudicial influence
on Italian art, and was the precursor of the decline of sculpture
and painting. Nor is an inspection of this illustrious master's
works calculated to dispel the doubt. Unnatural and arbitrary
features often appear in juxtaposition with what is perfect, pro-
foundly significant, and faithfully conceived. As in the case of
Leonardo, we shall find that it is only by studying the master's bio-
graphy that we can obtain an explanation of these anomalies, and

reach a true appreciation. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally prone to melancholy, beneath a mask of gentle and almost effeminate temperament, he concealed a gentle and almost effeminate temperament. His peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which however he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His Moses in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrificed accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his *Last Judgment* in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of *Heracles and Cacus* (in the Piazza della Signoria at Florence) a more caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1498), as Florence, after the banishment of the Medici, offered no favorable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and worked on the *Rattle Caroon* (Florentines surprised while bathing by the Pisans), which has since disappeared. In 1506 the Pope recalled him to Rome, but

ITALIAN ART.

Whether the palm be due to Michael Angelo or to Raphael (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after his father's death (1494). In 1500 he entered the studio of Perugino (p. li), and probably soon assisted in the execution of some of the works of his prolific master. That he rendered some assistance to Pinturicchio in the execution of the frescoes at Siena (in 1503, or perhaps as late as 1504) appears certain from their points of resemblance with some of his drawings. Of Raphael's early, or Umbrian period there are examples in the Vatican Gallery (Coronation of Mary) and the Brera at Milan (Sposalizio of the Madonna, 1504). On settling at Florence (about 1504) Raphael did not at first abandon the style he had learned at

Perugia, and Umbria, and other that he still showed to the world raised by the storm for Florence. After the store for Angelo were in store for the great ha and Michael the more partic decoration of the great ha example, and awakened th nardo, that their young energies of all the Flore The fame maintained by Fra

RAPHAEL'S
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maintained by Fra SARTO (1487-1540) which we know are so exhibit in a high deg quillity of expression, and th in which he excelled. His fin *Saints*, the *Descent from the Cross* (or *Pieta*), the *Christ with the four* Gallery, and the *Madonna in the cathedral at Lucca*. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to Sarto's that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (court and cloisters) and in the *Scalzo* (History of John the Baptist, p. 417) are among the finest creations of the cinquecento. Such too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the *Salutation of ALBERTINELLI and the Zenobius* pictures of RIDOLFO GHIRLANDAJO were particularly influenced by his relations the local Florentine school and the traveller will find it most interesting Raphael's style was more particularly influenced by his relations to Fra Bartolommeo, and the traveller will find it most interesting to compare their works and to determine to what extent suggestions from the other. The last masters of Italy of Raphael's Florentine (Pitti), the *Madonna del Borghese* in Rome), the *P Borghese* in Rome), the *P Angelo and Maddalena Do* (Uffizi). The *Portrait of a* origin, and the *Madonna d* only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including the Sienese master GIOV. ANTONIO BAZZI, surnamed IL SO- DOMA, whose frescoes in the Farnesina (unfortunately not now ac-

possible) *via* with Raphael were numerous circle of pupils, however, assembled around Raphael himself, such as GIULIO ROMANO, PERINO DEL VAGA, ANTONIO DA SALERNO, POLIDORO CARAVAGGIO, TIMOTEO DELLA VITE, GAROFALO, FRANCO PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, Bramante (p. xlii) was formerly supposed, and the jealousy of each other which they are said to have entertained, and the fact that he neither had any direct followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biased in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sixty* which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanza* in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the *Tapestry*, the *Loggia*, the finest work of decorative art in existence, the *Dome* Mosaic in S. Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Further particulars as to these works will be found in the second vol. of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Rologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Pitti; a replica in the Uffizi) and *Leo X. with two Cardinals* (Pitti; a copy by *Andrea del Sarto* at Naples). Besides these works we must also mention his *Cardinal Bibbiena* (Pitti), the *Violin-player* (in the Pal. Sciarra at Rome), the *Pomarina*, Raphael's mistress (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which recalls the *Blatine Madonna*.

the Fornarina, Raphael's mistress (in the Pitti, No. 245), which and the Portrait of a Lady (Pitti, No. 245), which Blotino Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid DECLINE set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort

for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. **PERIOD OF DECLINE.** GIULIO ROMANO, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 213), while **PERINO DEL VAGA** settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

The **NORTHERN SCHOOLS** of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by **BART. RAMENGHI**, surnamed **BAGNACAVALLLO** (1484-1542). *Ferrara* boasted of **LODOVICO MAZZOLINO** (1481-1530), a master of some importance, and **Dosso Dossi**; and at *Verona* the reputation of the school was maintained by **GIANFRANC. CAROTO**.

The most important works produced in Northern Italy were those of **ANTONIO ALLEGRI**, surnamed **CORREGGIO** (1494?-1534), and of the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a naturalistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

In examining the principal works of the **VENETIAN SCHOOL**, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p. 1) emanated the greatest representatives of Venetian painting — **GIORGIONE**, properly **BARBARELLA** (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder **PALMA** (1480-1528), and **Tiziano Vecellio** (1477-1575), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at

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Mantua, and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of a somewhat limited cycle of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in portraying realistic and sensually attractive forms of existence, is proved by his numerous ecclesiastical paintings, of which the finest are the Martyrdom of St. Lawrence (p. 271), the Presentation in the Temple (p. 253), and the Assumption (p. 250) at Venice. The St. Peter Martyr, another masterpiece, unfortunately fell a prey to the flames.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by LORENZO LOTTO, SEBASTIAN DEL PIOMBO, the BONIFACIO's, PORDENONE, PARIS BORDONE, and TINTORETTO frequently vie in beauty with those of the more renowned chiefs of their school. Even PAOLO CALIARI, surnamed VERONESE (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions (comp. p. 236).

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite PERIOD OF
DECLINE. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCARO, D'ARRINO, TEMPESTA, and others, are encountered at Rome and Florence

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age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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1. From Paris to Nice by Lyons and Marseilles.

RAILWAY to Marseilles, 536 M., in 24 (express in 16 $\frac{1}{4}$) hrs.; fares 106fr. 30, 79fr. 75, 58fr. 45c. (Express from Paris to Lyons, 318 M., in 9 $\frac{1}{4}$, ordinary trains in 12 $\frac{3}{4}$ hrs.; fares 63fr. 5, 47fr. 30, 34fr. 70c.) — From Lyons to Marseilles, 218 M., express in 6 $\frac{3}{4}$ -8 $\frac{1}{4}$ hrs., first class only; fare 43fr. 30c. From Marseilles to Nice, 140 M., express in 5 $\frac{1}{2}$ -6 hrs.; fares 27fr. 70, 20fr. 75c.

Soon after quitting Paris the train crosses the *Marne*, near its confluence with the Seine, and near the station of *Charenton*, the lunatic asylum of which is seen on an eminence to the left. To the right and left of (4 $\frac{1}{2}$ M.) *Maisons-Alfort* rise the forts of *Ivry* and *Charenton*, which here command the course of the Seine. 9 $\frac{1}{2}$ M. *Villeneuve St. Georges* is picturesquely situated on the slope of a wooded hill.

The beautiful green dale of the *Yères* is now traversed. Picturesque country houses, small parks, and thriving mills are passed in rapid succession. 11 M. *Montgeron*. The chain of hills to the left, and the plain are studded with innumerable dwellings. Before (13 M.) *Brunoy* is reached the train crosses the *Yères*, and beyond the village passes over a viaduct commanding a beautiful view.

The train now enters the plain of *La Brie*. 16 $\frac{1}{4}$ M. *Combes-la-Ville*; 19 $\frac{1}{2}$ M. *Lieusaint*; 24 M. *Cesson*. The Seine is again reached and crossed by a handsome iron bridge at —

28 M. **Melun** (*Grand Monarque; Hôtel de France*), the capital of the Département de Seine et Marne, an ancient town with 11,200 inhab., the Roman *Methalum*, or *Melodunum*, picturesquely situated on an eminence above the river, $\frac{1}{2}$ M. from the station. The church of Notre Dame, dating from the 11th cent., the church of St. Aspais, of the 14th cent., and the modern Gothic Hôtel-de-Ville are fine edifices.

After affording several picturesque glimpses of the Seine valley, the train enters the forest of Fontainebleau. 32 M. *Bois-le-Roi*.

37 M. **Fontainebleau** (*Hôtels de France et d'Angleterre, de l'Europe, de la Chancellerie, de Londres, de l'Aigle Noir, du Cadran Bleu*, etc.) is a quiet place with broad, clean streets (11,600 inhab.). The **Palace*, an extensive pile, containing five courts, is almost exclusively indebted for its present form to Francis I. (d. 1547), and abounds in interesting historical reminiscences. It contains a series of handsome saloons and apartments (fee 1 fr.). The **Forest* occupies an area of 42,500 acres (50 M. in circumference) and affords many delightful walks. (For farther details, see *Baedeker's Paris*.)

40 M. *Thomery* is celebrated for its luscious grapes (*Chasselas de Fontainebleau*). $41\frac{1}{2}$ M. *Moret*, picturesquely situated on the *Loing*, which here falls into the Seine, has a Gothic church of the 12th-15th cent. and a ruined château once occupied by Sully. To the right runs the railway to Montargis, Nevers, Moulins, and Vichy. The line crosses the valley of the Loing by a viaduct of thirty arches.

$49\frac{1}{2}$ M. **Montereau** (*Grand Monarque; Buffet*), picturesquely situated at the confluence of the Seine and *Yonne*. (Branch-line to *Flamboin*, a station on the Paris and Troyes line.)

The train ascends the broad and well-cultivated valley of the *Yonne*. Stat. *Villeneuve-la-Guiard, Champigny, Pont-sur-Yonne*.

$72\frac{1}{2}$ M. **Sens** (*Hôtels de l'Ecu, de Paris*), the ancient capital of the *Senones*, who under Brennus plundered Rome in B.C. 390, is a quiet town with 12,000 inhabitants. The early-Gothic **Cathedral* (St. Etienne), dating chiefly from the 13th cent., is an imposing edifice, though somewhat unsymmetrical and destitute of ornament.

Next stations *Villeneuve-sur-Yonne, St. Julien-du-Sault, Cézy*. 90 M. **Joigny** (*Duc de Bourgogne*), the *Joviniacum* of the Romans, is a picturesque and ancient town (6300 inhab.) on the *Yonne*. 96 M. *Laroche* lies at the confluence of the *Yonne* and *Armançon*, and on the *Canal de Bourgogne*. Branch-line hence to *Auxerre*.

About 6 M. from *St. Florentin* is the Cistercian Abbey of *Pontigny*, where Thomas à Becket passed two years of his exile. Langton, Archbishop of Canterbury, banished by King John, and other English prelates have also sought a retreat within its walls.

122 M. **Tonnerre** (*Lion d'Or; Rail. Restaurant*), a town with 5500 inhab., picturesquely situated on the *Armançon*. The church

of *St. Pierre*, on an eminence above the town, built in the 12th-16th cent., commands a pleasing prospect. — *Chablis*, 8½ M. to the S.W., is noted for its white wines.

127 M. *Tanlay* boasts of a fine château in the Renaissance style, founded by the brother of Admiral Coligny. At *Ancy-le-Franc* there is a very handsome *Château*, erected in the 16th cent. from designs by Primaticcio. From stat. *Nuits-sous-Ravières* a branch-line runs to *Châtillon-sur-Seine*. *Montbard*, birthplace of Buffon (1707-1788), the great naturalist, contains his château and a monument to his memory. 159 M. *Les Laumes*.

Beyond *Blaisy-Bas* the line penetrates the watershed (1326 ft.) between the Seine and the Rhone by a tunnel, 2½ M. long. Between this point and Dijon is a succession of viaducts, cuttings, and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the right by the slopes of the Côte d'Or. Stations *Velars*, *Plombières*.

197 M. *Dijon* (*Hôtels de la Cloche, de Bourgogne, du Jura; Buffet*), with 48,000 inhab., the ancient *Divio*, once the capital of Burgundy, now that of the Département de la Côte d'Or, lies at the confluence of the *Ouche* and the *Souzon*. The dukes of Burgundy resided here down to the death of Charles the Bold in 1477.

The Rue Guillaume leads from the station to the *Hôtel-de-Ville*, once the ducal palace, but remodelled in the 17th and 18th centuries. The two towers and the Salle des Gardes are almost the only ancient parts. The *Museum*, containing valuable collections of pictures, antiquities, engravings, etc., is open to the public on Sundays, 12-4, on Thursdays, 12-2, and daily on payment of a fee.

**Notre Dame*, to the N. of the Hôtel-de-Ville, is a Gothic church of the 13th cent., of very picturesque exterior. The principal portal is a beautiful Gothic composition. The interior is also interesting. One of the chapels of the transept contains a black image of the Virgin dating from the 11th or 12th century.

St. Bénigne, the cathedral, to the S. of the Porte Guillaume, an interesting building, was erected in 1271-88. The plan resembles that of Byzantine churches. The two towers in front are covered with conical roofs, and a wooden spire, 300 ft. in height, rises over the transept.

In the vicinity are *St. Philibert*, of the 12th cent., now a magazine, and *St. Jean*, of the 15th cent., disfigured with bad paintings.

The *Castle*, to the N. of the Porte Guillaume, now in a half-ruined condition, was erected by Louis XI. in 1478-1512, and afterwards used as a state-prison. Beyond the Porte Saint Bernard stands the modern *Statue of St. Bernard* (d. 1153), who was born at Fontaine, a village near Dijon.

Dijon is the centre of the wine-trade of Upper Burgundy; the growths of Gevroy, including Chambertin, and of Vougeot, Nuits, and Beaune are the most esteemed.

During the Franco-German war of 1870-71 Dijon was twice occupied by the Germans.

Dijon is the junction of the line viâ *Dôle* and *Mouchard* to *Pontarlier*, where it diverges to the left (N.E.) to *Neuchâtel*, and to the right (S.E.) to *Lausanne* (*Geneva*) and *Brigue*. Comp. R. 3.

The line to Mâcon crosses the *Ouche* and the *Canal de Bourgogne* (p. 2), and skirts the sunny vineyards of the *Côte d'Or*, which produce the choicest Burgundy wines. At *Vougeot* is the famous *Clos-Vougeot* vineyard. Near *Nuits-sous-Beaune* a battle was fought between the Germans and the French in Dec. 1870.

218½ M. **Beaune** (*Hôtel de France*), with 11,000 inhab., on the *Bouzoise*, deals largely in Burgundy wines. *Notre Dame*, a church of the 12th and 15th cent., has a fine but mutilated portal.

222½ M. **Meursault**. From *Chagny* a branch-line diverges to *Autun*, *Nevers*, and *Creuzot*. The train passes through a tunnel under the *Canal du Centre*, which connects the *Saône* and the *Loire* and enters the valley of the *Thalie*. Stat. *Fontaines*.

238 M. **Châlon-sur-Saône** (*Hôtels du Chevreuil, du Commerce*) with 20,900 inhab., situated at the junction of the *Canal du Centre* with the *Saône*, contains little to interest the traveller. The express trains do not touch Châlon, the branch-line to which diverges from the junction *Châlon-St. Cosme*. Branch-lines hence to *Lons-le-Saulnier* (p. 5) and to *Dôle*.

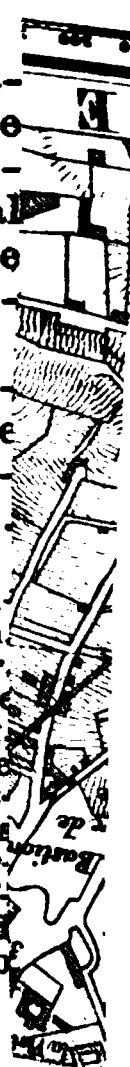
The line follows the right bank of the *Saône*; to the left in the distance rises the *Jura*, and in clear weather the snowy summit of *Mont Blanc*, upwards of 100 M. distant, is visible. 254 M. **Tournus** (5500 inhab.) possesses a fine abbey-church (St. Philibert).

274 M. **Mâcon** (**Hôtel des Etrangers*, near the station; *de l'Europe*; *des Champs Elysées*; *du Sauvage*; *Buffet*), the capital of the Department of the *Saône* and *Loire*, with 18,000 inhab., is another great centre of the wine-trade. The remains of the cathedral of *St. Vincent* are partly in the Romanesque style. Mâcon was the birthplace of *Lamartine*. — The line to *Culoz* (*Geneva, Turin*) diverges here to the left; see R. 2.

The line continues to follow the right bank of the *Saône*. Scenery pleasing. The stations between Mâcon and Lyons present little to interest the traveller. At Lyons the train stops first at *Lyon-Vaise* and then goes on to the main station at *Perrache* (Pl. F, G, 4).

318 M. **Lyons**, see p. 5.

FROM STRASSBURG (*Bâle*) TO LYONS by *Mülhausen* and *Bourg*. (Railway from Strassburg to *Belfort*, 100 M., express in 5¼ hrs.; fares 14 m. 70, 10 m. 50 pf. — From *Belfort* to *Lyons*, 207 M., in 12 hrs.; fares 41 fr. 15, 30 fr. 85 c.) — From Strassburg (and from *Bâle*) to *Mülhausen*, see *Baedeker's Rhine*. The German frontier station, 89½ M. from Strassburg, is *Altminsterol*, and the French frontier-station is (99 M.) *Belfort*, where the Paris line diverges. *Belfort* (8000 inhab.), a fortress on the *Savoireuse*, erected by *Vauban* under *Louis XIV.*, was taken by the Germans after a protracted siege in Feb. 1871. The train now traverses a picturesque, undulating district; to the left rise the spurs of the *Jura*. At *Héricourt*, several engagements took place between Gen. *Werder's* army and the French under *Bourbaki* in Jan. 1871. Stat. *Montbéliard* belonged to



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the German Empire down to 1793. Beyond stat. *Voujaucourt* the line follows the *Doubs*, which it crosses several times. Beyond stat. *L'Isle-sur-le-Doubs* the train passes through several tunnels. A number of unimportant stations; then —

159 M. *Besançon* (**Hôtel du Nord*; *Hôtel de Paris*), the ancient *Vesontio*, capital of the *Franche Comté*, with 47,000 inhab., a strongly fortified place, situated in a wide basin on the *Doubs*, which flows round the town and once rendered it an important military point, as described by *Cæsar* (*De Bell. Gall. i. 38*).

The MUSEUM, established in a modern building in the *Place de l'Abondance*, contains a *Christ on the Cross* by *Dürer*, and a *Descent from the Cross* by *Bronzino*. The Library, founded in 1694, contains 100,000 vols. and about 1800 MSS. The *Palais Granvelle*, a handsome structure in the *Renaissance* style, was built in 1530-40. The CATHEDRAL OF ST. JEAN contains paintings by *Seb. del Piombo* and **Fra Bartolommeo*. An admirable view is obtained from the *Citadel*, which was constructed by *Vauban*. The *Porte Noire*, a triumphal arch, and the *Porte Taillée*, on the river, originally part of an aqueduct, are interesting Roman remains.

184 M. *Mouchard*, junction of the lines from *Dijon* and *Dôle*, and from *Pontarlier* (*Neuchâtel* and *Lausanne*). — At (216 M.) *Lons le Saulnier* a line diverges to *Châlon* (p. 4).

254 M. *Bourg* (p. 23); scenery thence to (307 M.) *Lyons* uninteresting. FROM GENEVA TO LYONS, 104 M., railway in 5¼-6½ hrs. (fares 20 fr. 65, 15 fr. 50, 11 fr. 35 c.). From Geneva to *Ambérieu*, see p. 24. The Lyons line diverges here from that to *Mâcon* and proceeds towards the S.W. Picturesque district, presenting a series of pleasing landscapes. Beyond stat. *Leyment* the train crosses the *Ain*, commanding a beautiful glimpse of the valley of that stream. Then several unimportant places. At Lyons the train stops at the suburban stations of *St. Clair*, *Les Brotteaux*, and *Guillotière*, and soon reaches the extensive terminus (*Gare de Perrache*, Pl. 54, F, G, 4).

Lyons. — Hotels. **Grand Hôtel de Lyon* (Pl. a; D, 3), *Rue de la République* 16, in the *Parisian* style, with restaurant, café, hydraulic elevator, etc., R. from 2½, D. 5, B. 1½, L. 1, A. 1, omn. 1½ fr.; **Grand Hôtel Collet* (Pl. b; E, 3), *Rue de la République* 62; **Hôtel de l'Europe* (Pl. c; E, 4), *Rue de Bellecour* 1; *Gr. Hôtel de l'Univers* (Pl. n; G, 4), near the *Gare de Perrache*, well spoken of; *Gr. Hôtel du Globe*, 'pension' 7½ fr.; *Hôtel de Toulouse et de Strasbourg*, *Cours du Midi* 23, near the *Place Bellecour*, 'pension' 8 fr.; *Gr. Hôt. de Bellecour*, *Place Beaux Arts* (Pl. d; E, 3); *Hôtel des Négociants* (Pl. e; E, 3); *Hôtel de Milan* (Pl. k; D, 3); *Grand Hôtel de Bordeaux et du Parc*, near the main railway-station, well spoken of; *Grand Hôtel des Étrangers*, *Rue Stella* 5, 'pension' 7-9 fr.; *Hôtel de Provence et de Vaucluse*, *Rue Bourbon* 63; *Hôtel des Terreaux*, *Rue Lanterne* 16, R. from 2 fr.; *Hôtel Bayard*, *Rue de l'Hôtel-de-Ville* 47; *Hôtel de Paris et du Nord*, *Rue de la Platière* 16; *Hôtel des Princes et des Courriers*, *Rue St. Dominique* 12; *Hôtel de Famille*, *Rue Sala* 44, 'pension' from 6 fr.; *Hôt. National*, *Place des Célestins*, opposite the theatre, 'pension' from 7 fr.

Cafés-Restaurants. *Moderni*, *Rue de la République* 19, and *Place de la Bourse* 2; *Casati*, *Rue de la République* 8; *Maison Dorée*, *Place Bellecour*. Cabs, per drive 1 fr. 50 c., 1st hour 2 fr., each following hour 1 fr. 50 c.; from midnight to 7 a.m. per drive 1 fr. 65, per hour 2 fr. 50 c. — Tramway through all the principal streets.

Post Office, *Place Bellecour*. entrance in the *Place de la Charité* (open from 7 or 8 a.m. to 8 p.m.); closed on Sundays and holidays at 4 p.m. — Telegraph Office, *Place de la République* 53.

English Church Service, resident chaplain.

Lyons, the ancient *Lugdunum*, the capital of the province of *Lugdunensis* and the birthplace of the Emperor *Claudius*, was

LYONS.

From Paris

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The **PLACE DES TERREBAUX** (Pl. D, 3), in which the **Hôtel-de-Ville** and the **Museum** are situated, occupies the site of the *Ara Augusti* (see above), which stood at the point where the Rhone and Saone formerly mingled their waters. Here Richelieu caused the youthful Marquis de Cinq-Mars, who for a short period was the favourite of Louis XIII., and his partisan De Thou to be executed as traitors, 12th Sept., 1642. Numerous victims of the Revolution perished here by the guillotine in 1794, after which the more wholesale system of drowning and shooting was introduced. The *Hôtel-de-Ville* (Pl. 62), a handsome edifice built by Maupin in 1647-55, has been recently restored.

The **PALAIS DES BEAUX ARTS, or MUSEUM** (Pl. 69; D, 3), is open to visitors from 11 to 4, on Sundays and Thursdays gratis, on other days for a gratuity (20-25 c. in each of the different sections).

The ground-floor contains Roman antiquities (altars, inscriptions, statues in stone and bronze, plaster casts, vases, etc.), the marble busts of several distinguished natives of Lyons, and a collection of coins and seals.

The **Picture Gallery** is on the first floor. **SALLE DES ANCIENS MAÎTRES**: in the centre four Roman mosaics, representing Orpheus, Cupid and Pan, and the games of the circus. Among the pictures may be mentioned: *Terburg*, *The Message*; *Palma Giovane*, *Scourging of Christ*; **Pietro Perugino*, *Ascension*, one of this master's finest works, painted in 1495 for the cathedral of Perugia, and presented to the town by Pius VII.; *Sebastian del Piombo*, *Christ reposing*; *Guercino*, *Circumcision*; *Perugino*, *SS. James and Gregory*; **Old copy of Dürer's Madonna and Child bestowing bouquets of roses on the Emp. Maximilian and his consort, a celebrated picture containing numerous figures, painted by the master for the German merchants at Venice in 1506 (p. 284; original at Prague).* There are also works by *Rubens* and *Jordaens*, *A. del Sarto*, the *Caracci*, and others. — On the floor above is the **GALERIE DES PEINTRES LYONNAIS**: *Bonnefond*, *Portrait of Jacquard*, inventor of the improved loom, born at Lyons in 1752, died 1834; *Paul and Hippolyte Flandrin*, and others.

The ***MUSÉE DES ANTIQUES**, also on the first floor, contains a very extensive and well-arranged collection of Egyptian, Greek, and Roman antiquities, and of mediæval curiosities and works of art. The different objects are labelled with explanatory inscriptions. The most important section consists of Roman bronzes and other antiquities found in the vicinity of Lyons. Among these are a large **Statue of Neptune*; the brazen **Tables of Claudiennes*, or tablets (found in 1528) with the speech delivered by the Emperor Claudius before the Senate at Rome in the year 48, in defence of the measure of bestowing citizenship on the Gauls; valuable Gallo-Roman ornaments.

The Palais also includes a *Musée du Moyen-Âge et de la Renaissance*, a *Musée de Céramique*, a *Musée d'Histoire Naturelle*, and a *Library*.

The second floor of the **PALAIS DU COMMERCE ET DE LA BOURSE** (Pl. 68; D, 3) contains the *Musée d'Art et d'Industrie* (open free on Sun. and Thurs.), founded in 1858; the specimens in illustration of the silk-culture are particularly instructive.

The **Civic Library** (Pl. 6; D, 3) possesses 180,000 vols. and 1300 MSS. In the neighbouring Place Tholozan rises the bronze *Statue of Marshal Suchet*, *'Duc d'Albufera'* (born at Lyons 1770, d. 1826), by Dumont, and the Place Sathonay (Pl. D, 4) is adorned with a fountain and a statue of *Jacquard* (see above), executed by Foyatier.

Two magnificent new streets, the *Rue de la République* (Pl. D, E, 3) and the *Rue de l'Hôtel-de-Ville* (Pl. D, E. 3) lead from the Hôtel-de-Ville to the *PLACE BELLECOUR (formerly Louis le Grand; Pl. E, 3), one of the most spacious squares in Europe, and adorned with an *Equestrian Statue of Louis XIV.* by Lemot. On one side of this square (No. 31) rises the *Musée de la Propagation de la Foi*, containing an extensive ethnographical collection formed of objects sent by the missionaries of the Propaganda from all parts of the world (open daily, except Sun. and holidays, 8-5, on Frid. 10-5). — The *Rue de Bourbon* leads thence to the *Place Perrache* with the station of that name, abutting on the wide *Cours du Midi* (Pl. F, 4), which is planted with rows of trees. Beyond the station, and occupying the point of the tongue of land between the rivers, is the suburb *Perrache*, named after its founder (1770), and rapidly increasing in extent.

In the Boulevard du Nord (Pl. G, 2), on the left bank of the Rhone, lies the handsome MUSÉE GUIMET, opened in 1878, containing the collections formed by M. Emile Guimet during a journey undertaken under the auspices of the Ministry of Public Instruction to study the religions of the Orient. The contents of the museum consist mainly of idols and other objects connected with the religious rites of ancient and modern times, but also include specimens of the industrial arts and ethnographical curiosities. Several of the rooms contain paintings by M. Guimet's companion, *M. Régamey*, illustrating the religious life of the East. The museum is open on Sun. from 11 to 5, and at other times on application to the custodian (good catalogue).

VESTIBULE. Roman works in marble. — GROUND FLOOR. The first room contains Chinese porcelain; the others Japanese gods and legendary characters, objects used in worship, grotesque articles, porcelain, fayence, etc.

FIRST FLOOR. Library and Reading Room. — *Room I.* Objects from India, Anam, Thibet, Cambodia, and China. — *Room II.*, Chinese articles. — *Rooms III-VI.*, Japanese articles. In the middle of the third room, on a pedestal, is a *Model of the *Mandara of Koo-Boo-Daishi* in the temple of Too-dji (9th cent.), a sort of personification of the universe typified by a pantheon of the most eminent Buddhas. In the middle of Room VI. is a wooden figure of *Dharma*, said to have been the first Buddhist missionary in Japan (1st cent.).

SECOND FLOOR. *Rooms I. and II.* contain early Egyptian statues, sarcophagi, steles, mummies, amulets, and other antiquities. The walls of Room I. are adorned with 12 scenes from the domestic life of the ancient Egyptians, copied from the mural paintings in the tomb of Ti at Sakkâra, near Memphis (ca. 5000 B.C.). — In *Rooms III. and IV.* are Greek, Italic, and Gallic antiquities: Etruscan and Roman tombs; Pompeian mural paintings; examples of Greek and Roman workmanship in bronze, marble, and terracotta; Gallic pottery and glass; Roman ornaments; Greek, Carthaginian, and Gallic coins, etc.

Near the Musée Guimet, at the N. end of the town, lies the *PARC DE LA TÊTE D'OR (Pl. B, C, 1, 2; 1 M. from the Place des Terreaux), laid out in 1857, and containing rare plants, hothouses, and pleasure-grounds in the style of the Bois de Boulogne at Paris.

The RAILWAY TO MARSEILLES (*Gare de Perrache*) descends the valley of the Rhone, which flows on our right.

337 M. Vienne (*Hôtel du Nord*; *Hôtel de la Poste*), the *Vienna Allobrogum* of the ancients, was the seat of the old Gaulish families and was almost constantly at strife with its younger rival Lugudunum. The town, with 26,600 inhab., lies on the left bank of the Rhone, at the influx of the *Gère*. Several interesting mementoes of its former greatness are still extant. The finest of these is a **Temple*, of the Corinthian order (88 ft. long, 49 ft. wide, 56 ft. high), with 16 columns, and hexastyle portico, dedicated, according to the remains of an inscription on bronze, *Divo Augusto Optimo Maximo et Divæ Augustæ*. It is approached from the ancient forum by twelve steps, in the middle of which stands an altar. The temple was used in the middle ages as a church, but has been restored as nearly as possible to its original condition. — The ancient abbey-church of *St. Pierre*, of the 6th cent., altered in the 18th and now restored, contains an interesting museum of Roman antiquities (inscriptions, architectural fragments, sculptures). In the *Hôtel-de-Ville* is a collection of smaller Roman antiquities. — The *Cathedral of St. Maurice* (between the temple and the bridge across the Rhone), was begun at the close of the 11th cent., but was not completed till 1515. — The church of *Notre-Dame-de-Valette* commands a beautiful view. On the high-road, $\frac{1}{4}$ M. S. of the town, stands an archway surmounted by an obelisk called the **Plan de l'Aiguille*, which some authorities regard as the meta (goal) of a circus, while others believe it to be a Roman tombstone.

A small part only of Vienne is visible from the railway, which passes under the town by a tunnel. Immediately beyond the town rises the *Plan de l'Aiguille*, mentioned above. The banks of the Rhone rise in gentle slopes, planted with vines and fruit-trees. On the right bank, at some distance from the river, towers *Mont Pilat* (3750 ft.), a picturesque group of mountains, at the base of which lie the celebrated vineyards of *La Côte Rôtie*. — 356 M. *St. Rambert d'Albon* (Rail. Restaurant), whence a branch-line diverges to Grenoble. — 373 $\frac{1}{2}$ M. *Tain*, where the valley of the Rhone contracts; on the left rises the extensive vineyard of *Ermitage*, where the well-known wine of that name is produced. In the distance to the left the indented spurs of the Alps are conspicuous, above which in clear weather the gigantic *Mont Blanc* is visible. *Tain* is connected by means of a suspension-bridge with *Tournon*, on the opposite bank, a small town with picturesque old castles of the Counts of Tournon and Dukes of Soubise.

On our left, in the direction of the Little St. Bernard, now opens the broad valley of the turbid *Isère*, which is also traversed by a railway to Grenoble. In September, B. C. 218, Hannibal ascended this valley with his army, and crossed the Little St. Bernard into Italy.

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71	<i>Poste aux Lettres</i>	E. 3
72	<i>Préfecture (Hôtel de Ville)</i>	D. 3
73	<i>Prison St. Joseph</i>	G. 4
74	<i>Milit.</i>	F. 3
75	<i>Séminaire</i>	E. 4
76	<i>Théâtre des Célestins</i>	E. 3
77	<i>Eglise anglaise</i>	C. 3

Places

a	<i>de la Butte</i>	D. 5
b	<i>des Célestins</i>	E. 3
c	<i>du Change</i>	D. 4
d	<i>Colbert</i>	C. 5
e	<i>de la Charité</i>	E. 3
f	<i>Henri IV.</i>	F. 4
g	<i>des Jacobins</i>	E. 3
h	<i>St. Jean</i>	E. 4
i	<i>St. Michel</i>	F. 4
k	<i>Morel</i>	C. 4
l	<i>du Perron</i>	C. 3
m	<i>du Pont</i>	F. 2
n	<i>St. Roch</i>	D. 2
o	<i>Sathonay</i>	D. 4
p	<i>Belfort</i>	B. 8

then to the Franks, became the capital of the County of Venaissin, lost its independence to Louis VIII. in 1226, fell into the hands of Charles of Anjou in 1290, was the residence of the popes from 1309 to 1377, seven of whom, from Clement V. to Gregory XI. reigned here (the latter transferred his seat to Rome in 1377), and continued subject to the pontifical sway until it was annexed to France by the Revolution in 1791. The population sunk from 80,000 in the reign of Louis XIV. to 17,000 at the Revolution, but has again increased to 38,000. Avignon is the seat of an archbishop.

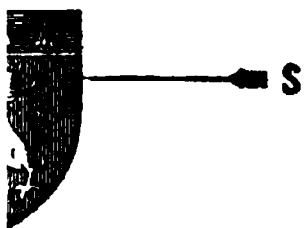
The town lies on the left bank of the Rhone, a little above the influx of the *Durance*, and is connected with Villeneuve on the opposite bank by a suspension-bridge. The old city-walls, constructed in 1349-68 of massive blocks of stone, with towers at intervals of 100-150 yds., are admirably preserved and testify to the former importance of the place.

The town is commanded by the abrupt *Rocher des Doms* (Pl. E, 2; *rupes dominorum*), 300 ft. in height, which is surmounted by the *Cathedral of Notre Dame* (Pl. 10), a structure of the 14th cent., recently restored with moderate success. The portico is of considerably earlier origin. The church contains the handsome monument of Pope John XXII. (Jacques d'Esse of Cahors, d. 1334), and that of Benedict XII. (d. 1342) in the left aisle. The square tower behind the Cathedral, called *La Glacière*, was formerly employed as a prison of the Inquisition, and during the Days of Terror in 1791 became the place of execution of several innocent victims of the Revolution.

In the vicinity of the cathedral rises the *Papal Palace* (Pl. 3; E, 2), now used as a barrack, a lofty and gloomy pile, erected by Clement V. and his successors, with huge towers and walls 100 ft. in height. The faded frescoes in the *Chapelle du St. Office* were executed by Simone Memmi of Siena (d. 1339). Rienzi was incarcerated here in 1351 in the *Tour des Oubliettes*, at the same time that Petrarch was entertained in the palace as a guest.

Pleasant grounds have been laid out on the hill near the cathedral (unpretending café). The best point of view is a rocky eminence in the centre. The prospect, one of the most beautiful in France, embraces the course of the Rhone and its banks; Villeneuve on the opposite bank, with its citadel and ancient towers; in the distance towards the N.W. the Cevennes; N.E. Mont Ventoux; E. the *Durance*, resembling a silver thread, and beyond it the Alps; below the spectator the tortuous and antiquated streets of Avignon. On the promenade is a statue to Jean Althen, erected in 1846, out of gratitude to him for having in 1766 introduced the cultivation of madder, which long formed the staple commodity of the district, being used extensively in dyeing the French red military trousers. The introduction of the alizarine dyes has, however, caused a great

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71	<i>Poste aux Lettres</i>	E. 3
72	<i>Préfecture (Hôtel de Ville)</i>	D. 3
73	<i>Prison St Joseph</i>	G. 4
74	<i>Milit.</i>	F. 3
75	<i>Séminaire</i>	E. 4
76	<i>Théâtre des Célestins</i>	E. 3
77	<i>Eglise anglaise</i>	C. 3

Places

a	<i>de la Butte</i>	D. 5
b	<i>des Célestins</i>	E. 3
c	<i>du Change</i>	D. 4
d	<i>Colbert</i>	C. 8
e	<i>de la Charité</i>	E. 3
f	<i>Henri IV.</i>	F. 4
g	<i>des Jacobins</i>	E. 3
h	<i>St Jean</i>	E. 4
i	<i>St Michel</i>	F. 4
k	<i>Morel</i>	C. 4
l	<i>du Perron</i>	C. 3
m	<i>du Pont</i>	F. 2
n	<i>St Roch</i>	D. 2
o	<i>Sathonay</i>	D. 4
p	<i>Belfort</i>	B. 8

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its extremity the sources of the Sorgue emerge from a profound grotto, at one time in precipitate haste, at another in gentle ripples. This spot is mentioned by Petrarch in his 14th Canzone, 'Chiare, fresche e dolci acque.'

Soon after quitting Avignon the train crosses the broad bed of the often impetuous and turbid *Durance*, the Roman *Druentia*.

474 M. **Tarascon** (*Hôtel des Empereurs; Rail. Restaurant*), with 13,000 inhab., once the seat of King René of Anjou, the great patron of minstrelsy, whose lofty old castle and above it the Gothic spire of the church of *St. Marthe* (14th cent.) arrest the traveller's attention. — On the opposite bank, and connected with Tarascon by a bridge, is situated the busy town of *Beaucaire*, commanded by an ancient castle of the Counts of Toulouse.

FROM TARASCON TO ST. RÉMY (10 M., branch line in 40 min.; one-horse carr. for the excursion 10 fr.). On the site of the ancient *Glanum*, 1/2 M. above the small town, are situated two interesting **Roman Monuments*. One of these, 53 ft. in height, resembling the celebrated monument of Igel near Trèves, was erected by the three brothers Sextus, Lucius, and Marcus Julius to the memory of their parents, and is constructed of massive blocks of stone in three different stories. This magnificent relic belongs to the time of Cæsar. Adjacent to it is a half ruined **Triumphal Arch*, also adorned with sculptures.

Continuation of the line to Marseilles, see p. 15.

RAILWAY FROM TARASCON TO NÎMES, 17 M., in 1/2-1 hr. (fares 3 fr. 30, 2 fr. 45, 1 fr. 80 c.). The train crosses the Rhone to Beaucaire (see above) and passes several unimportant stations.

17 M. **Nîmes**. — Omnibus to the hotels 1/2 fr., cab 1 fr. — GRAND HÔTEL DU LUXEMBOURG (Pl. a; F, 4), in the Boulevard St. Antoine; *HÔTEL MANIVET (Pl. c; E, 4), opposite the *Maison Carrée*, moderate; HÔTEL DU MIDI (Pl. d; D, 3), Place de la Couronne; CHEVAL BLANC (Pl. b; E, 4), opposite the Arena. Good *Cafés* in the esplanade, at the Arena, and at the *Maison Carrée*.

Nîmes, the ancient *Nemausus*, capital of the Gallic *Arecomaci*, and one of the most important places in *Gallia Narbonensis*, is now the chief town of the Department of the Gard. The town, which numbers 15,000 Protestants among its present population of 63,000, has several times been the scene of fierce religious struggles, especially during the reign of Louis XIV. The Roman antiquities here are of extreme interest.

The town is surrounded by pleasant Boulevards, which terminate in the *Esplanade*, adorned with a handsome modern fountain-group by Pradier (representing the city of *Nemausus*, with four river-deities; 1848). A few paces to the W. of this point lies the Roman *ARENA or AMPHITHEATRE (Pl. 3; E, 4), consisting of two stories, each with 60 arcades, together 74 ft. in height. The exterior is in excellent preservation. The interior contains 32 tiers of seats (entrance on the W. side, where a notice indicates the dwelling of the concierge; 50 c.), and could accommodate 20,000 spectators; longer axis 145, shorter 112 yds., height 74 ft., inner arena 76 by 42 yds.; upper gallery about 1/4 M. in circumference.

The founder is unknown, but is conjectured to have been the emperor

Antoninus Pius, about 140 A.D., whose ancestors were natives of Nemausus. Some authorities believe that it was intended for 'naumachiæ', or naval sports, and left unfinished. The four original entrances are still traceable. Doors in the pavement of the arena lead to the (modern) 'souterrain', the ceiling of which is supported by beams. In the early middle ages the Arena was employed by the Visigoths and afterwards (720-737) by the Saracens as a fortress. Charles Martel expelled the Saracens, but the Arena continued to be used as a fortress and down to the end of the 14th century was garrisoned by an order of knights named the 'Milites Castri Arenarum'. It was afterwards taken possession of by the lower classes, who built their wretched hovels within its walls, and these were not finally removed till 1809. Extensive works of restoration have recently been made, especially in the interior and on the E. side of the exterior, as the Arena is still used for the exhibition of bull-fights (but of a bloodless character).

We now descend the Boul. St. Antoine to the *Hospital* (Pl. 17; D, 3, 4), which stands on the left and contains the **Museum* and the *Library*. In the former are about 200 pictures, including several good works by modern French artists, and an extensive collection of Roman inscriptions and other antiquities (on the ground-floor).

The Boulevard ends at the Place de la Comédie, on the right side of which rises the **MAISON CARRÉE* (Pl. 19; D, 3), a well-preserved and very graceful temple (83 ft. long, 42 ft. wide), with 30 Corinthian columns (10 detached, 20 immured), probably dating from the reign of Antoninus Pius. It was employed as a church in the middle ages and subsequently as a town-hall. This temple was connected with other buildings, the foundations of which still exist, and in all probability constituted part of the ancient forum, like the similar temple at Vienne (p. 9). It is now being judiciously restored.

From the Maison Carrée the visitor should next proceed by the Boulevards and the canal to the *Jardin de la Fontaine*, where the **NYMPHÆUM* (Pl. 28; B, C, 2), formerly supposed to be a *Temple of Diana*, is situated. This fine vaulted structure, with niches for the reception of statues, has partly fallen in; it contains statues, busts, architectural fragments, etc., from the excavations which have been made here. The nature of the extensive ruins behind the Nymphæum cannot now be ascertained. Here, too, are the Roman **Baths* excavated by Louis XIV. They contain a large peristyle with low columns, a number of niches, a basin for swimming, and the spring by which Nîmes is now supplied with water. Well-kept pleasure-grounds in the rococo style adjoin the baths. (The concierge at the E. entrance to the garden keeps the keys of the Nymphæum and the Baths; 1 fr.)

Beyond the spring rises a hill with promenades, surmounted by the **TOURMAGNE* (turre magna; Pl. 30; C, 1), a Roman structure, variously conjectured to have been a beacon-tower, a temple, or a treasury (keys at a small red house, to the right on the way from the baths, about 200 paces below the summit). It was more probably a monumental tribute to some illustrious Roman. The tower is of octagonal form, and is ascended by a modern staircase of 140

Nice.

MONTPELLIER.

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MONTPELLIER.

The *View from the summit well repays the ascent of the town and environs, as far as the vicinity of the Rhone, and the distant Pyrenees to the W. The ancient Nemausus is distinctly recognised hence; two of its gates, the *Porte d'Auguste* (Pl. 23; F, 3) and the *Porte de Mars* (Pl. 24; D, 4, 5), are still partly preserved. The latter, erected in 1793, has four entrances and bears the inscription: CAESAR. DIVI. F(ILIVS) AVGVSTVS. COS. XI. TRIB. POT. II. The *Porte de Mars* is of simpler construction, and one arch is preserved.

Excursion to the Pont du Gard, 14 1/2 M., uninteresting in 2 hrs. Carriage there and back 18 fr. (from Remoulens). Or the traveller may go by rail to Remoulens whence a branch-line diverges to Pont du Gard 2 fr. 40, 1 fr. 80 c.).

descends
iron-work
desolate
of arches
present a
is general
evidence.
from the
of 25 M.
other trac
carriages

2 fr. 40, 1 fr. 80 c.).
** Pont du Gard, a bridge and aqueduct over the
from the Cevennes, passing the town of Alais with
is one of the grandest Roman works in e
rocky valley of the Gard is bridged over by a t
(the lowest 6, the next 11, and the highest 35 in r
most majestic appearance. Agrippa, the genera
supposed to have been the founder, but witho
The object of this structure was to supply Nîm
Springs of Airan near St. Quentin and Ure near U
Several arches are also seen to the N. of the Pont
of the aqueduct still exist nearer the town. T
was added to the Roman aqueduct in 1743.

Beyond Nîmes the train traverses the broad and fertile S. of the Cévennes, and in 1-2 hrs. (fares 6 fr. 15, 4 fr. reaches —

reaches —
Montpellier (*Hôtel Nevet; Hôtel du Midi; Hôtel du Cheval Bannel*), capital of the Department of the Hérault, an industrial town with 55,300 inhab., and the seat of a university founded in 1284. The finest point in the town is the **Promenade du Peyrou*, an extensive park planted with lime-trees, with an equestrian statue of Louis the Great. The *Château d'Eau*. Fine view hence; in clear weather the summit of *Canigou* in the Pyrenees is visible. The *Jardin des Plantes* is one of the finest in France. The *Musée Favre* contains a picture-gallery of the gem of French art, which is a **Portrait of Lorenzo de' Medici by Raphael*. The *public library* possesses a few interesting MSS. and other curiosities. The *Ecole de Médecine* may also be mentioned.

FROM TA... the railway skirts

FROM TA
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S is pronounced
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BASCON (p. 13) TO ARLES the railway skirts
Rhône. The country, which is flat, and plant
olive, presents a marked southern character
unintelligible patois of the inhabitants differ ma
N. France. The peculiar softness of the ol
employed by the *Troubadours* may still be
here like *sh* (e. g. *perschonne*), *ch* like *s* (*ser*
chercher). The ancient love for song and poetry still survives
a modern school of Provençal poets. These
as the vivacious and excitable tempera
betoken the gradual transition from France to

ARLES.

Arles (*Hôtel du Nord, D. with wine 4, B. 1 $\frac{1}{2}$, déj. 1 $\frac{1}{2}$ fr.; Hôtel du Forum), the Arelate or Arelas of the 1st cent. of our era, is now a some-
 ce one of the most important towns in Gaul and a flour-
 of commerce in the 5th cent. of our era, is now a some-
 lace (25,100 inhab.) on the Rhone, 24 M. from its mouth.
 sted with Trinquetaille on the opposite bank by a bridge

incipal sights of Arles, for which 3-4 hrs. suffice, are
 easy distance from the hotels: to the E. St. Trophime,
 ive Museum, and the Theatre of Augustus; N. the Am-
 , and S.E. the Champs-Élysées.

Place of the Hôtel-de-Ville, which was erected in 1673,
 *Obelisk of grey granite from the mines of Estérel near
 . 21), an ancient monument of unknown origin, found in
 ie in 1676. It is destitute of hieroglyphic inscriptions.

ie vicinity stands the *CATHEDRAL OF ST. TROPHIME (Tro-
 is said to have been a pupil of St. Paul), founded in the 6th
 ent., possessing an interesting Romanesque *Portal of the
 13th cent., of semicircular form, supported by twelve columns

on lions, between which are apostles and saints (St. Tro-
 , St. Stephen, etc.); above it Christ as Judge of the world.

INTERIOR contains little to interest the visitor, with the ex-
 of several sarcophagi and pictures. — On the S. side (entered
 he sacristy) are the *CLOISTERS, with round and pointed arches
 markable capitals, dating from various epochs. The N. side is in
 lf antique style of the Carolingian period (9th cent.), the E. side
 from 1221, the W. side (the most beautiful) from 1389, and the S.
 rom the 16th century.

he *MUSEUM, established in the old church of St. Anna, con-
 numerous antiquities found in and near Arles. The following

s deserve special mention: *Head of Diana (or Venus); Augustus
 nd in 1834); recumbent Silenus with pipe, once used as a

tain-figure; figures of dancing women (found in the theatre);
 sarcophagi from the ancient burial-ground (see below), etc.

The *THEATRE (commonly called that of 'Augustus'), a most pic-
 esque ruin, is in a very dilapidated condition. The most perfect

it is the stage-wall, which according to the ancient arrangement
 d three doors. In front of it was a colonnade, of which two col-
 ns, one of African, the other of Carrara marble, are still stand-
 g. The opening for the letting down of the curtain is distinctly

recognisable. The orchestra, paved with slabs of variegated marble,
 ontained the seats of persons of rank. The lower tiers only of the

seats of the ordinary spectators are preserved.

The theatre once possessed a second story, indications of which are
 observed when the ruin is viewed from the Saracens' Tower (in the
 direction of the public promenade). The dimensions of the building when
 perfect it were very extensive (breadth from N. to S. 337 $\frac{1}{2}$ ft.), and the
 effect it produces is extremely striking.

The *AMPHITHEATRE is larger than that of Nîmes (p. 13), but
 in inferior preservation. It is about 500 yds. in circumference; the

longer axis is 150 yds., the shorter 116 yds. long; the arena 75 yds. long and 43 yds. wide. It possessed five corridors and forty-three tiers of seats, holding 25,000 spectators. The two stories of arches, the lower being Doric, the upper Corinthian, present a most imposing aspect. The entrance is on the N. side.

The INTERIOR (the concierge lives opposite the N. entrance) was formerly occupied by a number of dwellings tenanted by poor families, but these have been almost entirely removed since 1846-47. After the Roman period the amphitheatre was employed by the Goths, then by the Saracens, and again by Charles Martel (who expelled the latter in 739), as a stronghold, two of the four towers of which are still standing. A staircase of 103 steps ascends the W. tower, which commands a pleasing survey of the neighbourhood. The vaults beneath the lowest tier of seats served as receptacles for the wild beasts, the gladiators, etc. They communicated with the arena by means of six doors. The spectators of high rank occupied the front seats and were protected from the attacks of the wild animals by a lofty parapet. Bloodless bull-fights are now occasionally exhibited here.

In the *Place du Forum*, the site of the ancient market-place, two granite pillars and fragments of a Corinthian pediment are still seen (near the *Hôtel du Nord*). — On the bank of the Rhone lie the remains of a palatial building, probably of the time of Constantine.

On the S.E. side of the town are the *Champs Elysées* (Aliscamps), originally a Roman burying-ground, consecrated by St. Trophimus and furnished by him with a chapel. In the middle ages this cemetery enjoyed such celebrity that bodies were conveyed hither for sepulture from vast distances. It is mentioned by Dante in his *Inferno* (9, 112): '*Si come ad Arli, ove Rodano stagna, . . . fanno i sepolcri tutto il loco varo*'. ('As at Arles where the Rhone is dammed, . . . the graves make the whole ground uneven'.) To this day many ancient sarcophagi are still to be seen in the environs of the curious old church, although after the first Revolution great numbers were sold to relic-hunters from all parts of the world.

FROM ARLES TO MONTPELLIER (p. 15) a branch-line runs in 1½ hr. Below Arles begins the flat delta of the estuary of the Rhone called the *Ile de la Camargue*. It is protected against the incursions of the sea by dykes, and is employed partly as arable and partly as pasture land, which supports numerous flocks and herds. A canal, constructed in 1864-71, admits vessels to the estuary of the Rhone, which had previously been inaccessible.

Between Arles and Salon the line intersects the stony plain of Crau, which the ancients mention as the scene of the contest of Hercules with the Ligures. Near St. Chamas the line skirts the long *Etang de Berre*, an extensive inland-lake on the right. From (519 M.) *Rognac* a branch-line diverges to Aix, the ancient *Aquæ Sextiæ*. Beyond (525 M.) *Pas-des-Lanciers* the train traverses the longest tunnel in France, nearly 3 M. in length, on emerging from which it passes some grand rocky scenery. The sea now comes in sight, and the rocky islands of *Château d'If*, *Ratonneau*, etc., are seen rising from the Gulf of Marseilles.

536 M. Marseilles. — **Arrival.** *Hotel Omnibuses* at the station ($\frac{1}{2}$ - $1\frac{1}{2}$ fr.). *Cabs* ('voitures de la gare'), with two seats, 1 pers. 1 fr. 25; with four seats, 1 pers. 1 fr. 75 c.; each pers. additional 25 c.; each trunk 25 c. — Carriages in the town ('voitures de place'), one-horse, per drive 1 fr., per hour 2 fr.; two-horse, $1\frac{1}{4}$ and $2\frac{1}{4}$ fr.; from midnight till 6 a.m., one-horse $1\frac{1}{2}$ and $2\frac{1}{2}$, two-horse 2 and 3 fr.

Hotels. *HÔTEL NOAILLES (Pl. c; D, 3), *GRAND HÔTEL DU LOUVRE ET DE LA PAIX (Pl. a; D, 3), with 250 rooms and a lift, principal façade facing the S., *GRAND HÔTEL DE MARSEILLE (Pl. b; D, 3), with lift, all three in the Rue de Noailles, and fitted up in the style of the great Parisian hotels, rooms from 2 fr. upwards, table d'hôte at 6 p.m. 5-6 fr., B. $1\frac{1}{2}$ -2 fr., A. and L. $1\frac{1}{2}$ fr.; HÔTEL DE CASTILLE ET DU LUXEMBOURG (Pl. e; D, 3), Rue St. Ferréol 25; HÔTEL DES COLONIES, Rue Vacon; HÔTEL DES PRINCES (Pl. f; D, 3), Place de la Bourse; HÔTEL D'ITALIE, at the harbour; HÔTEL DE ROME (Pl. h; D, 3), patronised by Roman Catholic clergy; HÔTEL DU PETIT LOUVRE (Pl. d; D, 3), Rue Cannebière 16. At the station, TERMINUS HOTEL, a large new building erected by the railway company, R. 4-12 fr. — The white wines usually drunk are *Chablis*, *Graves*, and *Sauterne*.

Restaurants. *Maison Dorée*, Rue Noailles 5; **La Réserve* (Roubion; see p. 20), famed for its 'bouillabaisse', a kind of fish-soup, of which the praises have been sung by Thackeray.

Cafés. *Café de France*, Rue Cannebière 3; *Café Glacier*, Place de la Bourse 1; and many others.

Post Office, Rue Grignan 53 (Pl. 37; E, 3). — **Telegraph Office**, Rue Pavé-d'Amour 10.

Tramways intersect the town in various directions. Fares 10 c. and upwards.

Steamboats to *Ajaccio* (Corsica), *Algiers*, *Genoa*, *Naples*, *Palermo*, *Malta*, *Barcelona*, etc.

Sea Baths, handsomely fitted up, in the *Anse des Catalans* (Pl. E, 6), on the E. side of the town, below the conspicuous former *Résidence Impériale*, which is now a hospital; also warm sea-water baths, douche, vapour, etc., for gentlemen and ladies. Adjacent, a large HÔTEL, with restaurant. Omnibus to or from the town 30 c. The *Bains du Roucas Blanc* (Pl. H, 4), somewhat more distant, are also well fitted up and contain similar baths; hotel and pension in connection.

English Church Service performed by a resident chaplain.

Marseilles, with 319,000 inhab., the capital of the Department of the Embouchures of the Rhone and the headquarters of the XV. Corps d'Armée, is the principal sea-port of France, and the depôt of a brisk maritime traffic with the East, Italy, and Africa.

Massilia was a colony founded about B.C. 600 by Greeks from Phocæa in Asia Minor, who soon became masters of the sea, defeated the Carthaginians in a naval battle near Corsica, and stood in friendly alliance with the Romans as early as B. C. 390. They also established new colonies in their neighbourhood, such as *Tauroeis* (near Ciotat), *Olbia* (near Hyères), *Antipolis* (Antibes), and *Nicaea* (Nice), all of which, like their founders, adhered to the Greek language, customs, and culture. Massilia maintained this reputation until the imperial period of Rome, and was therefore treated with leniency and respect by Julius Cæsar when conquered by him, B.C. 49. Tacitus informs us that his father-in-law Agricola, a native of the neighbouring Roman colony of Forum Julii (Fréjus), found, even under Claudius, ample opportunities for completing his education at Massilia in the Greek manner, for which purpose Athens was usually frequented. The town possessed temples of Diana (on the site of the present cathedral), of Neptune (on the coast), of Apollo, and other gods. Its government was aristocratic. After the fall of the W. Empire Marseilles fell successively into the hands of the Visigoths, the Franks, and Arelate; it was destroyed by the Saracens, restored in the 10th cent. and became subject to the *Vicomtes de Marseille*; in 1218 it became independent, but shortly afterward succumbed to Charles of Anjou. In 1481 it was united to France,

but still adhered to its ancient
the wars of the Ligue, against
town of its privileges, so that
In 1720 and 1721 it was de-
revolution it remained unshaken
fore severely punished. In
to Paris, where they committed
Rouget de l'Isle, an officer of
laise, 'Allons, enfants de la Pa-
hymn of the republican arm-

The docks and quays
harbour has been quadrupled
which there is still a demand
the *Port de la Joliette* was
the starting-point of most
and d'Arcenc were added to
National), and in 1872
are projected. — The old
is defended by the forts
former is the *Consigne* (9)
'*Intendance Sanitaire*' (9)

The principal hall contains
cholera on board the frigate
the *Virgin* for the plague
plague at Milan, a relief in
plague of 1720 (see below)
the East with the plague of
the sepulture of those who

A few paces farther
edifice constructed of al-
a mixed Byzantine and
Vaudoyer and *Espérandieu*.
The terrace commands
ette. — To the E., in the
dence *Impériale*', now
the vicinity are the sea-

**LA CANNIBIÈRE* (9)
intersects the town
Ancien Port to the ce-
this street, a few paces
with a portico of *Cor-*

A short distance
the left, a shady prome-
engens, at the S. end
who during the apparition
persons, alone maintain
solemn duties of his
ascends to the *Arc de*
afterwards adorned
relief by *Ramey* and
We now return

MARSEILLES.

I. Route. 19

to Aix.

but still shared the ancient privileges, against Henry IV. In 1793 and 1794 it was devastated by a fearful revolution it remained unshaken in its allegiance to royalty and was there-fore severely punished. In 1792 hordes of galley-slaves were sent hence to Paris, where they committed frightful excesses. It was for them that 'L'Alliance, enfants de la patrie', which subsequently became the battle-ymn of the republican armies.

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The docks and quays (comp. plan) are very extensive. The harbour has been quadrupled in size since 1850, notwithstanding which there is still a demand for increased accommodation. In 1853 the Port de la Joliette was added to the Ancien Port, and is now a starting-point of most of the steamboats. The Bassin des Docks d'Arènes were added next, in 1856 the Bassins de Radoub. Other extensions (national), and in 1872 the Bassins de Radoub. Its entrance defended by the forts of St. Jean and St. Nicolas. Near the mer is the Consigne (Pl. 6; D, 5; adm. 50 c.), or office of the 'Santé Sanitaire' (quarantine authorities).

The principal hall contains several good pictures: Horace Vernet, The board of the frigate *Melpomene*; David, St. Rochus praying to Virgin for the plague-stricken, painted in Rome, 1780; Puget, The as at Milan, a relief in marble; Gérard, Bishop Belunce during the of 1720 (see below); Tasseurs, The frigate *Justine* returning from East with the plague on board; Guérin, The Chevalier Rose directing apath of those who have died of the plague.

A few paces farther N. is the CATHEDRAL (Pl. C, D, 5), a new co-constructed of alternate courses of black and white stone, in red Byzantine and Romanesque style, from the designs of 'oyen and Espérandieu. The towers are surmounted by domes. arrace commands a pleasant survey of the Bassin de la Joliette. To the E., in front of the old harbour, is the former 'Rés-Imperiale', now Château du Pharo, a hospital (Pl. E, 5). In city are the sea-baths (p. 18).

CANNEBIÈRE (Pl. D, 3), a broad and very handsome street, the town from W. to E., from the extremity of the Port to the centre of the town where the ground rises. In et, a few paces from the harbour, stands the Bourse (Pl. 5), portico of Corinthian columns, erected 1854-60.

A short distance further the Cours (Pl. C, D, 3) is reached on a shady promenade generally thronged with foot-pass- at the S. end of which stands the statue of Bishop Belunce, ring the appalling plague in 1720, which carried off 40,000 alone maintained his post and faithfully performed the duties of his calling. — From this point the Rue d'Aix

the Arc de Triomphe (Pl. 1; C, 3), erected in 1823, and adorned with representations of Napoleonic battles in stone to the Cannebière. Opposite the Cours opens

continued by the *Rue de Rome* and the distance is $2\frac{1}{2}$ M. in length (comp. Pl. F, G, point where it turns to the S.W., lies property of the Rifle-shooting Club, on the sea, is the *Château Borély*, situated containing a valuable *Musée des Antiquités* (Greek, and Roman inscriptions and antiquities, valuable glass, etc.). — To the left of the entrance to the narrow *Rue de la République* an insignificant bust of *Pierre Puget*, the sculptor, is a native of Marseilles (1622-94).

Boulevard de Longchamp rises the new *Longchamp* (Pl. 34; B, 1), designed by the architect of two extensive buildings connected in the same order, adorned with a fountain in the centre. It contains the *Musée d'Histoire Naturelle*; in the *Beaux Arts*, containing several good pictures (e.g. Murillo, Capuchin Monk; and others).

At the back of the Museum extend to the *Botanical Garden* (Pl. A, B, 1; adm. 50 c.). A survey of the town and environs is afforded

DAME DE LA GARDE (Pl. F, 3), situated on the tip of the old harbour, an ancient shrine, consecrated to *Espérandieu* in 1864. The highly ornate facade of the Virgin and innumerable votive offerings of those who have been rescued from shipwreck are in front of the church, and especially the steps), which contains a huge bell, 10 tons weight, adorned with a large figure of the Virgin, conveying of the extensive city, occupying the bay, the innumerable white villas (*bastides*) and houses, the harbour and the barren group of hills with the *Château d'If*, where *Mirabeau* was confined (in *Dumas' Monte Christo*), and part of several different paths ascend to this point terminating in steps, a somewhat fatiguing climb against the full force of the prevailing *Mistral* (see p. 18). The wind, the scourge of Provence, is often a hindrance to *Notre Dame de la Garde* 6-8 fr.

A visit of several hours is recommended. Ascend the hill (Pl. F, G, 1), pass the *Château des Fleurs* on the sea, and return to the town by the picturesque *chemin de la Corniche*, which lies the **Rest. Roubion* (p. 18).

MARSEILLES TO NICE (140 M., in 5-8 hrs.; fares 1 fr. 20 c.; express with first class only). This

interesting route at first traverses rocky defiles at some distance from the sea, and, farther on, commands striking views. Several tunnels. — 23 M. *La Ciotat*, charmingly situated on the coast, and the most beautiful point on the whole journey.

42 M. *Toulon* (**Grand Hôtel*, near the station; *Victoria*; *Croix d'Or*; *Louvre*; *Railway Restaurant*), the war-harbour of France for the Mediterranean, with 70,500 inhab., possesses a double harbour, protected by eleven forts which crown the surrounding heights. In 1707 the town was besieged in vain by Prince Eugene, and in 1793 the inhabitants surrendered to the English Admiral Hood. In December of that year it was gallantly defended by a small body of English soldiers against an enemy of tenfold number, but was at last taken by storm. The attack was conducted by *Bonaparte*, lieutenant of artillery, then 24 years of age. Beautiful *View from the hill on which stands the fort of *La Malgue*.

FROM TOULON TO HYÈRES, 13 M., railway in 1¼ hr. (fares 3 fr. 55, 2 fr. 65, 1 fr. 95 c.). — 5 M. *La Garde*; 7 M. *La Pauline* (Rail. Restaurant), where our line diverges from the main railway (see below). 13 M. *Hyères-Ville*, 1 M. from the station. 18 M. *Les Salins d'Hyères*.

The small town of *Hyères* (*Hôtels des Ambassadeurs, de l'Europe, des Iles d'Hyères*, all three open throughout the year; *des Iles d'Or*; *des Hespérides*; *d'Orient*; *du Parc*; *du Louvre*; *des Alpes Maritimes*; *des Princes*; *Beau-Séjour*; *de la Méditerranée*, less pretending, well spoken of), lies 2½ M. from the sea, on the slope of a spur of the lofty Mts. des Maures, but not sufficiently protected from the Mistral (see p. 12), which sometimes throws back the vegetation for years. *Hyères* has long been frequented as a winter-residence by persons suffering from pulmonary complaints (English physicians, *Dr. Biden* and *Dr. Griffith*). Beautiful gardens and a fine avenue of palms. The *Islands of Hyères* (the *Stoichades* of the ancients) are a group of rocky islands and cliffs near the coast. The largest of them are the *Ile du Levant* or *Titan*, *Portcros*, *Porquerolles*, and *Bagueau*. Some of them are fortified and inhabited, but they do not enjoy so mild a climate as *Hyères* itself, being more exposed to the wind. The peninsula of *Giens*, which may be visited from *Hyères* by carriage (about 20 fr.), affords a charming view of the islands.

Beyond *Toulon* the train quits the coast and winds through the *Montagnes des Maures* to the N.E. 47 M. *La Garde*; 49½ M. *La Pauline*, where the branch to *Hyères* diverges (see above). — 85 M. *Les Arcs*, whence a branch-line runs to *Draguignan*.

98 M. *Fréjus* (*Hôtel du Midi*; *Hôtel de la Poste*), a small town with 3000 inhab., the ancient *Forum Julii*, founded by Julius Cæsar, contains the remains of a Roman amphitheatre, archway (*Porte Dorée*), and aqueduct, none of which possess much interest.

101 M. *St. Raphael*, delightfully situated in a ravine on the coast. At the small harbour of this place Napoleon landed in Oct., 1799, on his return from Egypt. Here, too, after his abdication, he embarked for Elba, 28th April, 1814. The line traverses a romantic, rocky district, occasionally affording charming glimpses of the numerous bays of the coast. Several tunnels.

123 M. *Cannes*. — Hotels, upwards of sixty in number, of which a few only need be mentioned. Near the sea, to the W.: *HÔTEL D'ESTÉREL; *BEAU SITE, with lift, R. from 2 fr.; *HÔT. BELLEVUE; *PAVILLON; SQUARE BROUGHAM. — Near the sea, to the E.: HÔT. DES PRINCES, D. 5, B. 1½ fr.,

well spoken of; **SPLENDIDE HÔTEL**, with lift; **BEAU RIVAGE**; **GRAY & D'ALBION**, well spoken of; **GONNET & DE LA REINE**; **GRAND HÔTEL DE CANNES** (the most handsomely fitted up); **DE LA PLAGE**; **VICTORIA**. — Farther from the sea: ***HÔTEL-PENSION SUISSE**, 'pension' 8 fr.; **CENTRAL HÔTEL**, near the railway-station; **PENSION DE LA PAIX**; **HÔTEL DE LA MÉDITERRANÉE**; **PENS. BEL-AIR**; **HÔTEL DE FRANCE**; **WESTMINSTER**, well spoken of; **WINDSOR**; **BEAU-SÉJOUR**; ***ST. CHARLES**, moderate; **DÉSANGES**. — In the Campagne: **BEAU-LIEU**; ***HÔTEL D'ALSACE-LORRAINE**; **RUSSIE**; ***PENS. DE LÉRINS**; **RICHEMONT**; ***HÔTEL ET PENSION MONTFLEURI**; ***PENS. VILLA MAUVARRE**; **HÔTEL DE LA CALIFORNIE**, on Mont Californie; **PARADIS**; **PROVENCE**; ***PRINCE DE GALLES**, with a large garden.

The charges at the Pensions vary from 8 to 14 fr. per day, at the larger hotels from 15 to 20 fr. and upwards. Private apartments are easily obtained. Engagements are usually made for the whole season, from October to May, the rent being 1200-2000 fr. and upwards. Cannes is considered a somewhat expensive place.

Cafés. *Café des Allées*, in the Cours; *de Paris*; *de la Rotonde*, in the Boulevard de la Plage, etc. — **Confectioner:** **Rumpelmayer*, on the beach, by the Cercle Nautique.

Warm Baths. *Bains de Notre Dame*, Rue de la Foux; also in the sea-bathing establishments.

Carriages. Within the town, one-horse carr. 1 fr., two-horse 1 fr. 50c. per drive; 2 fr. and 3 fr. per hour; outside the town, somewhat higher, according to tariff.

English Physicians. *Dr. Frank*; *Dr. Bright*; *Dr. Batterby*; *Dr. Menzies*; *Dr. Whiteley*; *Dr. Stephens* (homeopathist).

English Churches. *St. Paul's*, Boul. du Cannet, services during the season at 8.30, 11, and 3, in April and May at 8, 11, and 4; chaplain, *Rev. W. M. Wollaston, M. A.* — *Christchurch*, Route de Fréjus, at 8.30, 11, and 3; chaplain, *Rev. H. Percy Smith, M. A.* — *Holy Trinity*, Rue Oustinoff, at 11 and 3; chaplain, *Rev. W. Brookes, B. D.* — There is also a *Scotch Presbyterian Church*, with services at 11 and 3.

Climate. Cannes is protected on the N.W. by the *Estérel Mts.* and on the N. and N.E. by other ranges of hills, but the beach is somewhat exposed to the Mistral and the N.E. wind. It is thus at times, particularly in spring, cooler and more windy than Mentone or San Remo, but its winter-climate is usually mild, equable, and dry. The warmest and most sheltered part of Cannes, and consequently that most suitable for patients with pulmonary complaints, is the space between the N. side of the town and the village of *Le Cannet*. Its comfortable accommodation, its excellent drinking-water, and the numerous pretty drives in the vicinity, have co-operated with its sheltered situation in making Cannes a most popular winter-resort, especially among the upper classes.

Cannes, a small but rapidly increasing town with 15,000 inhab., picturesquely situated on the *Golfe de la Napoule*, consists chiefly of a main street, parallel with which, along the coast, runs the *Boulevard de la Plage*, terminating on the W. in the *Cours*, a 'place' with promenades and fountains. The W. end of the town is chiefly occupied by English families. The best French society is also well represented.

The old town lies at the foot of the *Mont Chevalier*, on which the parish-church rises, and from which the pier closing the S.W. side of the harbour extends. Fine view from the top.

Opposite the *Cap de la Croisette*, the promontory which separates the *Golfe de la Napoule* from the *Golfe de Jouan*, rise the *Iles de Lérins*. On *Sainte Marguerite*, the largest of these, is situated *Fort Monterey* (poor inn), in which 'the man with the iron mask' was kept in close confinement from 1686 to 1698, and

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well known as the prison of Marshal Bazaine (from 26th 1873 to the night of 9th Aug. 1874, when he effected his escape). The island commands a fine survey of Cannes and the bay. On the island of *St. Honorat* rise the ruins of a fortified monastery and church (boat there and back 10-12 fr.).

he ENVIRONS of Cannes are delightful, and studded with numerous villas. On the Fréjus road (to the W.) is the *Château des Tours*, the property of the Duc de Vallombrosa, with a beautiful garden, to which the public are admitted. Another walk may be made towards the E. to the *Chapelle de la Croisette*, where the *Jardin des Hespérides*, with its fine orange grove, is situated. An excursion to the *Chapel of St. Antoine* on the road to *Vallauris*, which commands an admirable view, is somewhat fatiguing. Visits may also be paid to *Mougins*, the monastery of *la Vierge*, and the ruin of *Napoule*. The active pedestrian should walk to the rocky nest of *Auribeau*, and thence to *Mouans*, on the railway to Grasse, or to Grasse itself. From Grasse an easy trip may be made to *Le Bar*, near which is the interesting *Gorge de Courmes*. The vegetation is luxuriant, but lemon-trees are not common here. Trees are principally cultivated for the sake of the blossoms, which form an important article of commerce.

beyond Cannes the line passes *Golfe Jouan*; a column marks the spot where Napoleon bivouacked on the night after his arrival from *Elba*, 1st March, 1815.

3 M. *Antibes (Hôtel de France)*, the ancient *Antipolis*, a small town of the Massilians, is now a small, but busy seaport (6000 inhabitants), beautifully situated on a promontory, and commanding a fine view of the sea, the Bay of Nice, and the *Alpes Maritimes*. A pier constructed by Vauban connects it with several islands in the vicinity. The *Cap d'Antibes (Hotel)*, 2 1/4 M. from Cannes, should be visited for the sake of the beautiful view it affords. — This portion of the line traverses a remarkable and attractive district. It soon crosses the *Var* (Varus; an impetuous mountain-torrent, which in modern times, as in ancient times, formed the boundary between France and Italy), until in 1860 Nice was ceded to France, and the frontier was pushed farther to the E.

10 M. *Nice*, see p. 110. From Nice to Genoa, see R. 16.

From Paris (*Geneva*) to Turin by Mont Cenis.

M. RAILWAY in 22-30 1/2 hrs. (fares 100 fr. 20, 74 fr. 65, 54 fr. 25 c.). From Paris to *Mâcon* (274 M.), see R. 1. The railway here follows the Lyons line and turns to the left, crosses the *Saône*, and, by the *Pont-de-Veyle*, the *Veyle*. In front and to the left a view of the *Jura* is obtained. The next place of importance is —

1 1/2 M. *Bourg (Hôtels de l'Europe, du Midi, de France)*, 10,000 inhab., the ancient capital of *Bresse*, situated on the left bank of the *Reyzousse*, 3/4 M. from the station. The church of *Notre-Dame de Bourg*, erected in the 15th-17th cent., in a variety of styles, contains several pictures, sculptures, and fine woodwork. On the promenade *Le Bastion* is the **Monument* of

Bichat (d. 1802), who once studied at Bourg, by David d'Angers. The house in which *Lalande* (d. at Paris in 1807) was born is indicated by a tablet with inscription. — Bourg is the junction of the line to Lyons, Mouchard, Besançon, and Mülhausen, which is the direct railway between Lyons and Strassburg (comp. p. 4).

The celebrated *Church of Brou, in the florid Gothic style, erected in 1511-36 by Margaret of Austria, Regent of the Netherlands, is situated 1½ M. from the town. It contains the sumptuous *Monuments of the foundress, the Duke Philibert of Savoy her husband, and Margaret of Bourbon, her mother-in-law. Her well-known motto '*Fortune infortune forte une*', may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near Stat. *Pont d'Ain* the *Ain* is crossed.

317 M. *Ambérieu*, a pleasant little town on the *Albarine*, situated at the base of the Jura Mts., is the junction for Lyons (p. 5).

The train now continues to ascend the valley of the *Albarine*. To the left lie the ruined castles of *Vieux-Mont-Ferrand* and *St. Germain*. Beyond *St. Rambert de Joux* the valley becomes wilder and more imposing. The line quits the *Albarine* at stat. *Tenay*, and enters a sequestered valley to the right, where *Les Hôpitaux* is situated. Near *Rossillon* are a few fragments of an ancient stronghold. Beyond a tunnel, 1/3 M. in length, the lakes of *Pugieu* are observed on the right. Beyond two small stations the train next reaches the valley of the Rhone near —

348 M. *Culoz* (774 ft.; *Hôtel Folliet*; **Rail. Restaur.*), at the base of the *Colombier* (5032 ft.), the junction of the Geneva line.

FROM GENEVA TO CULOZ (41½ M.) railway in 1¾-2⅓ hrs. (fares 8 fr. 10, 6 fr., 4 fr. 45c.). The line follows the right bank of the Rhone, on the slopes of the Jura Mts. Beyond (14 M.) *Collonges*, the Rhone flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crêdo* (2⅓ M.), crosses the grand *Valserine Viaduct*, and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the *Valserine* into the Rhone (French custom-house examination). The latter here forms a species of rapid, known as the *Perte du Rhône*, where the water is occasionally lost to view. Stations *Pyrimont*, *Seyssel*, and *Culoz*.

The train crosses the Rhone, and at stat. *Châtillon* reaches the *Lac du Bourget* (12 M. in length, 1½ M. in breadth), the E. bank of which it follows. Several tunnels and fine views.

363 M. *Aix-les-Bains* (850 ft.; **Grand Hôtel d'Aix*; **Venat*; **Hôtel de l'Europe*; **Guilland et de la Poste*, less expensive; and many others), the *Aquae Allobrogum* or *Aquae Gratianae* of the Romans, is a celebrated watering-place with 4400 inhab. (8000 visitors to the baths annually), possessing sulphur-springs (113° Fahr.), adapted for internal and external use. The large new *Etablissement Thermal*, with baths and pump-room, deserves inspection. In the place in front of it rises a Roman triumphal arch of the 3rd or 4th cent.; the other scanty relics of the Roman period (fragments of a temple and of baths) are almost all within the precincts of private property and not easily accessible. — Pleasant ex-

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on by steamboat to **Haute-Combe*, a Cistercian Abbey on the bank of the *Lac du Bourget*. The church contains a number of handsome monuments erected to Princes of Savoy.

The line quits the lake and traverses the broad valley of the *Isère*; to the left the beautifully wooded slopes of the *Mont d'Axi* and the *Dent de Nivolet* (5025 ft.).

70 M. **Chambéry** (883 ft.; *Hôtel de France*; *Hôtel des Alpes*; *Hôtel des Princes*; *Hôtel de la Paix*) is the capital of the Department of Savoie, with 17,500 inhab., and an archiepiscopal see. On the esplanade is the *Monument of General de Boigne* (d. 1830), adorned with life-size figures of elephants, and in front of the Palais is a statue of the jurist *Antoine Favre* (d. at Chambéry in 1624). The Palace of the Dukes of Savoy, erected in 1232, has been restored and enlarged, and now contains the Préfecture; a square tower and fragments of the façade of the original building still exist.

The line traverses a picturesque district, passing the ruined town of *Bâtie* and *Chignin*. — 377 M. *Chignin-les-Marches* is the terminus for the branch-line to Grenoble, which enters the valley of the *Isère* (or *Valley of Graisivaudan*) to the right. From Grenoble to Chambéry by railway in 12 hrs.

390 M. *Montmélian*. The ancient castle, of which scanty fragments now alone exist, was long the bulwark of Savoy against France. The train crosses the *Isère*. — 385 M. *St. Pierre d'Albigny*. The town lies opposite on the right bank, commanded by the ruins of the château of *Miolans*. Near (388 M.) *Chamousset* the line turns to the right, and traverses the valley of the *Arc* (or *de Maurienne*), which here joins the *Isère*. Beyond (393 M.) *St. Jean de Maurienne*, which is grandly situated, the *Arc* is crossed (in the gorge, on the left bank, the extensive iron mines of *St. George* and *Arctières*). Between stations *Epierre* and *La Chambre* the train passes through a tunnel.

400 M. *St. Jean de Maurienne*. — 421 M. *St. Michel* (2330 ft.). The line crosses the *Arc* several times. Numerous tunnels (nine between *St. Michel* and *Modane*). — 427 M. *La Praz* (3137 ft.).

430 M. **Modane** (3468 ft.; *Hôtel International*; *Rail. Restaurant*, with wine 4½ fr.) is the seat of the French and Italian frontier authorities (change carriages).

The train (best view on the right) describes a wide curve round the mountain, and passing through two short tunnels, enters, beyond the small village of *Fourneaux*, the great ***Mont Cenis Tunnel**, by the *Col de Fréjus* (8338 ft.) is penetrated in a S.E. di-

rection. The tunnel (7¾ M. in length; N. entrance 3802 ft., S. entrance 4163 ft. above sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4093 ft.) was begun in Jan. 1861 and completed in 1868, under the superintendence of the engineers *Sommeiller*, *Grandis*, and *Montani*. Its total cost was 75,000,000 fr. The ingenious boring-operations, constructed for the purpose, were worked by compressed air. 1000 to 2000 workmen were constantly employed on each side.

The tunnel is 26 ft. wide, 19 ft. high, and almost entirely lined with masonry. It is lighted by lanterns placed at intervals of 500 metres, and the distances are given in kilometres. The carriages are lighted with gas. The air in the tunnel, although somewhat close, is not unpleasant. The transit occupies 30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

The now deserted MONT CENIS ROAD, which continues to ascend the valley of the Arc, was constructed by Fabbioni in 1802-5, during the reign of Napoleon I. The culminating point of the Mont Cenis (6950 ft.) lies 17 M. to the E. of the tunnel, which was therefore hardly appropriately called after the mountain. The road then descends to Susa (see below), about 40 M. from Modane.

At the S. end of the tunnel is (443 M.) stat. *Bardonecchia* (4127 ft.). Two tunnels. Stat. *Beaulard*. Near stat. *Oulx* (3497 ft.), the Roman *Villa Martia*, the line enters the valley of the *Dora Riparia*. (A road to the S.W. leads hence to *Cesenne* at the confluence of the *Dora* and *Ripa*, and over the *Mont Genèvre* to the French fortress of *Briançon* on the *Durance*; comp. p. 73.)

The train traverses the picturesque valley of the *Dora*. Beyond a bridge and two tunnels, we reach stat. *Salbertrand* (3302 ft.). The river is again crossed. Before the next station (*Chiomonte*), nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles* with the frontier fortress of that name; farther on, a fine waterfall. — 453 M. *Chiomonte*, or *Chaumont* (2526 ft.). Then a number of tunnels and aqueducts. The valley contracts and forms a wild gorge (*Le Gorgie*), of which beautiful views are obtained, with the *Mont Cenis* road winding up the hill on the farther side, and the *Rochemelon*, *Roche-Michel*, etc., towering above it. When the valley expands, *Susa* with the arch of *Augustus* comes in sight on the left (see below). — 456½ M. *Meana* (1949 ft.), 1 M. from *Susa*, lies 324 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, and crosses the *Dora*. 462 M. *Bussoleno*.

A short branch line (5 M. in ½ hr.; fares, 85, 65, 50 c.) runs hence to *Susa* (1625 ft.; *Hôtel de France*; *Soleil*), a small and ancient town, the Roman *Segusio*, situated on the right bank of the *Dora*. A garden on the W. side of the town contains a *Triumphal Arch*, 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting *Corinthian* columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8. There are also a few other Roman relics. The church of *S. Gervasio* dates from the 11th century. On the opposite bank of the *Dora* rises the fort *La Brunette*, which was destroyed by the French in 1798.

Next stations *Borgone* (where the *Dora* is crossed), *S. Antonio*, *Condove*, and *S. Ambrogio*, high above which, on a rocky eminence to the right, rises the abbey of *S. Michele della Chiusa*, or *La Sagra*, remarkable for a peculiar property of its tombs which convert dead bodies into natural mummies. At stat. *Avigliana* the valley expands into a broad plain. Stations *Rosta*, *Alpignano*, *Collegno*.

496 M. *Turin*, see p. 60.

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much finer. The road quits the valley of the Rhone at Brieg, and ascends in numerous windings.

9 M. *Bérisal* (5006 ft.), the Third Refuge (**Hôtel de la Poste*, R. 2½ fr.). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps (to the N.), from which the huge Aletsch Glacier descends. The part of the road between the Fifth Refuge (6358 ft.) and the culminating point is the most dangerous during the period of avalanches and storms. The road passes through the *Kaltwasser Glacier Gallery* (6460 ft.), over which the stream issuing from the glacier is precipitated into the depths below, forming a waterfall which is visible through a side opening. The road then passes through two other galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Bernese Alps; far below in the Rhone Valley lies Brieg.

The **Simplon Pass** (6595 ft.) is 6 M. from *Bérisal*. About ¾ M. beyond the summit is the *Hospice* (no payment demanded for hospitality, but travellers should contribute at least as much to the poor-box as they would have paid at an hotel), a spacious building founded by Napoleon, but not completed till 1825. A broad, open valley, bounded by snow-capped heights and glaciers, forms the highest portion of the Pass. The imposing *Raut Glacier* is a conspicuous object on the mountains to the S.; to the E. rises the *Monte Leone* (11,696 ft.). The *Old Hospice*, a lofty square tower now tenanted by herdsmen, lies on the right far below the road.

20½ M. **Simplon**, Ger. *Simpeln*, Ital. *Sempione* (4856 ft.; **Poste*, R. 2, D. 3½ fr.; **Hôtel Fletschhorn*). The road now describes a long curve to the S., which pedestrians may cut off by a rough path regaining the road at the *Algaby Gallery*, where the most interesting part of the Simplon route begins. It leads through the **Ravine of Gondo*, one of the wildest and grandest in the Alps, becoming narrower and more profound at every step, until its smooth and precipitous walls of mica-slate completely overhang the road, below which rushes the impetuous *Doveria*. The most remarkable of the cuttings by which the road penetrates the rocks is the *Gallery of Gondo*, a tunnel 245 yds. in length, constructed by Napoleon in 1805 and fortified by the Swiss in 1830. At the end of the tunnel the *Fressinone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge. On both sides the rocks tower to a dizzy height of 2000 ft. The dark entrance of the tunnel forms a striking contrast to the white foam of the falling torrent. This magnificent **Alpine Scene*, especially when viewed at a distance of 40-50 paces, surpasses the *Via Mala* (p. 37). *Gondo* (2818 ft.) is the last Swiss village; ½ M. beyond it is the Italian boundary-column. *S. Marco*, ¼ M. farther, is the first Italian village.

29 M. *Iselle* (2175 ft.; *Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley

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Tosa (Val Antigorio) at the bridge of *Crevola*, 100 ft. in below which it is called the *Val d'Ossola*. The character of the scenery are thoroughly Italian.

M. **Domo d'Ossola** (1000 ft.; *Hôtel de la Ville et Poste*, R. 3, ; *Hôtel d'Espagne*; carriages, see p. 27), a small town with inhab., beautifully situated. Near (4 M.) *Villa*, the *Antrona* opens on the right; then (1½ M.) *Pallanzeno*, and (2 M.) , opposite which opens the *Anzasca Valley*, with the magnificent **Monte Rosa* group at its head. The *Tosa* is crossed.

M. *Vogogna* (**Corona*, unpretending), a small town, at the foot of precipitous rocks. The next villages are (1½ M.) *Pre-Valpurga* (2 M.), *Cuzzago*, and (1 M.) *Migiandone*, where the *Tosa* is crossed by a five-arched stone bridge.

M. *Ornavasso* (Italia; *Croce Bianca*). The marble-quarries in the vicinity belong to the chapter of the cathedral of Milan.

From S. a road leads through the valley of the *Strona*, which leads to the *Tosa* near *Gravellona*, to *Orta* (p. 174). — Near *Feridolo*, a village, situated in a most luxuriant district, covered with orchards, groves, maize-fields, vineyards, chestnuts, and fig-trees, there is an extensive granite quarry, where the columns of the Basilica S. Paolo Fuori le Mura near Rome were hewn, and whence comes the S.W. bank of *Lago Maggiore* (R. 26), from which in the distance rises the *Isola Madre*, the most N. of the *Borromean* Islands.

M. **Baveno** (**Bellevue*; **Beau-Rivage*; *Hôtel-Pension Suisse*) a steamboat-station. Travellers from the *Simplon* usually visit the *Lake of Lugano* from this point (comp. p. 171). The road, most of which rests on buttresses of granite and solid masonry, skirts the lake and leads by *Stresa* (p. 172), *Belgirate*, *Lesa*, and *Meina*, to — (½ M.) **Arona**, see p. 167. Railway to *Milan*, see p. 167; to *Verbania*, see p. 79; to *Turin* by *Novara*, see p. 79 and R. 11.

From Lucerne to Lugano. The St. Gotthard Railway.

M. RAILWAY in 6¾-9 hrs. (fares 29 fr. 30, 20 fr. 50, 14 fr. 65 c.; fares to Milan, 176 M., 36 fr. 65, 25 fr. 65, 18 fr. 5 c., sleeping car 11 fr. 80 c. extra). — A table-d'hôte dinner is provided at luncheon for passengers by the day-express; those intending to partake must inform the guard.

***St. Gotthard Railway*, one of the most stupendous engineering enterprises of modern times, was formally inaugurated on May 22nd, 1882, opened for general traffic on June 1st. The works were begun in 1872, in conformity with a treaty concluded between Italy and Switzerland in 1869, to which Germany also became a party in 1871. In accordance with this agreement those three states bound themselves to form the *St. Gotthard Railway Company* a subsidy of 85 million francs (100 M.), of which Italy contributed 45 million francs, Germany and Switzerland 20 millions each. This subvention was afterwards increased to 100 million francs, and the total capital invested in the line amounted to 100 million francs (9,500,000 M.). At first the chief engineer of the railway

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Gotthard Railway shortens the
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journey, and is recommended to those
Baedeker's Switzerland.

*LUCERNER HOF; *HÔTEL NATIONAL;
*HÔTEL DU RIGI, all near the
T. GOTTHARD, both near the station.
ADLER, RÜSSEL, POSTE, MOHR, all

tal of the canton of that name, with 17,800
the efflux of the *Reuss* from the Lake of
from the *Schwetzerhof-Quai* is strikingly
rated **Lion of Lucerne*, designed by Thor-
tside the Wäggi Gate and 1/4 M. from the
e new Museum in the town-hall are the
the town. The so-called 'Glacier Garden',
is also interesting. Walks and excursions,
and.

the station the train passes through a small
the lines to Bern and Basel diverge on the
ie *Reuss* by a bridge 175 yards long, passes
l and a cutting, and skirts the *Roth-See*
right. Between (5 M.) *Edikon* and (9 M.)
sw of the *Rigi* to the right.

Rail. Restaurant), the junction of the lines
Our train runs hence to the E., and at
nacht reaches the picturesque Lake of Zug
ad); opposite rises the *Rossberg*, with the
its foot. The railway skirts the N. slope of
le height above the lake, passes *Arth* on the
ie *Rindelsfluh Tunnel*, beyond which lies
'*Rail. Restaur.*'), situated in the midst of
f rock, the results of the disastrous land-
dan is also a station on the *Arth and Rigi*-
, to the left, are the farms of *Steinenberg*
while to the right lies the Lake of *Lowerr*,
mau. 24 M. *Steinen*, in a rich fruit-district.
on for *Schwyz* (*Rössi*; *Hôtel Hediger*), the
th 6600 inhab., which lies 1 M. inland, at
-peaked *Little Mythe* (5955 ft.) and of the
is to the S., passing the *Fronalpstock*

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(6295 ft.) on the left, crosses the *Muotta* near *Ingenbohl*, and reaches —

28½ M. *Brunnen* (**Waldstätter Hof*, on the lake; **Adler*; *Rötsli*; *Hirsch*), the most beautifully situated place on the Lake of *Lucerne*. The railway-station is at the back of the village, somewhat distant from the lake.

The railway is now carried by a tunnel 135 yds. in length below the *Gütsch* and the *Axenstrasse*, which leads along the E. bank of the lake from *Gersau* to *Flüelen*. It then reaches the **Urner See*, or E. arm of the *Lake of Lucerne*, along the bank of which it runs through a succession of tunnels and cuttings. On the right opens a noble view of the lake, on the opposite bank of which, at the base of the *Seelisberg*, are the *Mythenstein* and the meadow of *Rütli*, where, as the story goes, the first Swiss league (between *Uri*, *Schwyz*, and *Unterwalden*) was concluded on the night of 7th Nov., 1307. Farther on rises the double-peaked *Uri-Rothstock* (9650 ft.), with its glacier. The train now threads the *Hochfluh Tunnel* (638 yds.), the *St. Franciscus Tunnel* (2127 yds.), and the *Oelberg Tunnel* (1¼ M.), the last of which is the second longest on the line. Beyond (32 M.) *Sisikon*, at the mouth of the narrow *Riemenstalden-Thal*, the line crosses the *Axenstrasse*, and passes through the tunnels of *Stutzack* (1075 yds.) and *Tell's Platte* (185 yds.). (The *Chapel of Tell*, which stands on *Tell's Platte*, where *Tell* is said to have sprung out of *Gessler's* boat when overtaken by a storm, is not visible from the train.) The *Axenbergl* (1220 yds.) and the *Sulzeck* (175 yds.) tunnels are then traversed.

36 M. *Flüelen*, Ital. *Fiora* (1435 ft.; *Urnerhof*; *Flüelerhof*; **Kreuz*; *Tell*; *St. Gotthard*; etc.), the port of the canton of *Uri*. Behind the church is the small castle of *Rudenz*, formerly the property of the *Attinghausen* family. — The train now ascends the broad and level valley of the *Reuss*, the background of which is formed by the pyramidal *Bristenstock* (10,090 ft.). On the right rise the abrupt rocky walls of the *Gitschen* (8330 ft.) and the *Bockli* (6810 ft.). — 38 M. *Altdorf* (*Adler* or *Post*; *Schlüssel*), the capital (3900 inhab.) of the canton of *Uri*, is the place where *Tell* is said to have aimed his arrow at the apple on his son's head. Above *Altdorf*, pleasantly situated at the entrance to the *Schächen-Thal*, lies *Bürglen*, the traditional birth-place and residence of *Tell*. The line crosses the *Schächenbach*, a little above its junction with the *Reuss*, approaches the foot of the mountains, and begins to ascend. Beyond the *Reuss* is the hamlet of *Attinghausen*, with a ruined castle, in which *Baron Werner of Attinghausen*, who appears in *Schiller's 'Wilhelm Tell'*, is said to have died in 1307. — 43 M. *Erstfeld*, at the entrance to the *Erstfelder Thal*. The railway and the road here run close beside the river.

45 M. *Amsteg* (1795 ft.; *Stern* or *Post*), a small village with substantial-looking houses, occupies a picturesque site at the

WASEN.

ner Thal. The station lies $\frac{3}{4}$ M. from the
 veen Amsteg and Silenen, a hamlet with a
 among orchards.
 ng part of the railway begins here. Immedi-
 the train penetrates a rocky spur of the
 of a tunnel 187 yds. long, and crosses the
 ary of the Reuss flowing out of the profound
 r Thal, of which, as well as of the Great
) to the left, an excellent view is obtained
 ds. long, and 175 ft. high). We now pierce
 nstock by means of the two *Bristenlauri Tun-*
 32 yds. long respectively), and cross the
 ty lattice-girder bridge (82 yds. long; 255 ft.
 railway then runs along the left side of the
 ey, sharing the narrow space with the road,
 crosses to the right bank. After passing
 iels (*Intschi, Zgraggen, Breiten* and *Meitsch-*

(2525 ft.). Beyond Gurtellen the train
 enen (see below) by means of three curved
 use double bend. It crosses the *Gorneren-*
n-Bach (fine waterfall on the right) and
fensprung Tunnel (1606 yds.), near the
 y which the road re-crosses to the left bank
 erging from the upper end of the tunnel,
 above the lower, the train proceeds through
 , again crosses the *Hægrigen-Bach*, with a
 g bridge below us to the left, and threads the
 ; 2820 ft. above the sea-level). Immedi-
 s the deep gorge of the *Maienreuss*, which
 a-Thal, penetrate the hill of Wasen by the
 ds.), and after passing to the right bank of
 iral tunnel of *Wattingen* (1199 yds. long;
 art of this tunnel fell in during its con-
 nt of the peculiarly fissured nature of the
 carefully lined with substantial masonry.
 train again crosses the Reuss, penetrates
 10 yds.), and reaches the station of —
 ft.), above the village of that name (*Hôtel*
 arch of which, through the frequent wind-
 in constantly altering positions. The train
 N., crossing the *Maienreuss* again by the
reuss Bridge (71 yds. long, 260 ft. high),
 ; *Strahlloch Tunnel* and the spiral *Leggi-*
 long, 82 ft. of ascent), the latter of which
 nly graded tunnel on the entire line. On
 nel the line runs to the S., crosses the

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At the S. e
 70 M. Airo
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 as we proceed
 itself evident.

Beyond Airo
 long, threads the
 the sea-level), and
 in 1799 was defen
 Russian grenadiers.
 The valley expand
 the *Piz Massari* (9
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 The valley again cor
 the *Platifer* (Monte
 The *Ticino* has worn
 descends the floor

BARDEEN


the third time, by the *Upper Maienreuss Bridge*
148 ft. - high), with a fine view of the gorge below,
ugh the short *Maienkreuz Tunnel* (84 yds. ; 3250 ft.

runs for some distance along the mountain-side, view of the part of the line just traversed, which us. Opposite rises the *Rienzer Stock* (9785 ft.). the *Bohrbach* by an iron bridge (44 yds. long, 92 ft. te th *Naxberg Tunnel* (1 M. long; entrance 3380 ft., above the sea-level), and span the deep valley of the uss (*Brücke* 71 yds. long, 160 ft. high) near the village whi on is situated at the mouth of the *Göschenen-* ground rises the stately *Dammafirn*.

on, Ital. *Cascinotta* (3490 ft.; **Rail. Restaur.*, immediately beyond the station the train crosses and enters the great **St. Gotthard Tunnel*, due S., 5-6000 ft. below the highest point of

10 yds. or about $9\frac{1}{4}$ M. in length, thus exceeding the
by about $1\frac{1}{2}$ M. The highest point (8785 ft.)
the middle, whence it falls away on both sides. The
Göschenen on June 4th, 1872, and at Airolo on July
t on February 29th, 1880. The contractor, M. Louis
tunnel of apoplexy on July 19th, 1879. The boring
boring-machines, driven by compressed air, on the
system. The greatest number of workmen employed
400. The tunnel is 26 ft. 3 in. wide and 19 ft. 8 in.
with a double line of rails, and is lined with masonry
construction cost nearly 57 million francs (2,375,000 l.).
The temperature in the interior, in
takes 25 minutes. The temperature in the interior, in
tilating apparatus, is high (75-800 Fahr.). It is lighted by
intervals of 1100 yds.

of the tunnel lies —
(3868 ft.; **Posta*; **Hôtel Airolo*), in the upper
S. end of the tunnel lies —
Airolo (*Valle Leventina*), in great part rebuilt after a fire in
the scene here still retains quite an Alpine character, but
the influence of the Italian climate soon makes
the train crosses the *Ticino*, by a bridge 55 yds.
Airolo the train crosses the *Ticino*, by a bridge 55 yds.
Airolo the train crosses the *Ticino*, by a bridge 55 yds.

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dent.
id Airolo the train crosses the *Ticino*, by a bridge 55 yds.
reads the *Stalvèdro Tunnel* (207 yds. long, 3690 ft. above
evel), and enters the **Stretto di Stalvedro*, a defile which
was defended for 12 hours by 600 Frenchmen against 3000
grenadiers. The road runs on the left bank of the *Ticino*.
ey expands near (73 M.) *Ambri-Piotta*. To the right rises
Massari (9060 ft.), and to the left lies *Quinto*. In the
and are a number of villages on the mountain-terraces.
ley again contracts. Beyond (77 M.) *Rodi-Fiesso* (3110 ft.)
itifer (*Monte Piottino*) projects into the valley on the N.
cino has worn a course for itself through the mountain, and
is the  loomy gorge in a series of waterfalls. The rail-
DEKER. Italy I. 6th Edit.

4. a more gradual descent by means of two circular or loop-
at Dazio Grande the train crosses the Ticino by a bridge
(ng) commanding a fine view down the valley, and beyond
Tunnel (382 yds.) and the Arloito Tunnel (78 yds.), it
the spiral Freggio Tunnel (1 M. in length; 105 ft. of
, whence it emerges in the midst of the defile of Prato.
scenery here is very imposing. The train again crosses the
passes through the Monte Piottino Tunnel (150 yds.) and
ardorea Tunnel (305 yds.), and enters the spiral Prato
el (1 M. long; 112 ft. of descent). Beyond the short Buscie-
Tunnel (60 yds.) we obtain a view of the beautiful valley of
, with its luxuriant southern vegetation. The train again
es to the left bank of the Ticino by the Polmengo Bridge
yds.) and penetrates the Polmengo Tunnel (300 yds.).
82 M. Faido (2365 ft.; Angelo; Prince of Wales; Hôtel Vella),
capital of the Leventina, is a village of thoroughly Italian
racter. To the right of the railway is the picturesque water-
of the Piumogna. — The train now follows the left bank of
Ticino, where the traveller's enjoyment of the fine scenery
ough which he passes is much interfered with by the numerous
nals. To the right lies Chiggiogna, with an old church. Near
6 M.) Lavigo the Cribiasca forms a fine waterfall on the right.
rther on the Ticino descends through the picturesque gorge of
aschina to a lower part of the valley, the train making the de-
ent by means of two contiguous spiral tunnels on the left bank.
ere now follow in quick succession the La Lume Tunnel (482 yds.),
e Pianotondo Viaduct (113 yds.), the spiral Pianotondo Tunnel
early 1 M. long; 130 ft. of descent), the Tourniquet Tunnel
(4 yds.), the Travi Viaduct (67 yds.), and the spiral Travi
unnel (nearly 1 M. long; 118 ft. of descent). The train has now
ached the lower zone of the Valle Leventina, and recrosses the
icino by a bridge 55 yds. in length.

90 M. Giornico. About 1¼ M. from the station lies the pictur-
sually situated village of that name (1300 ft.; Cervo; Corona),
with an ancient Lombard tower, and traces of fortifications near
the church of Sta. Maria di Castello. The old church of S. Niccolò
da Mira, in the earliest Romanesque style, is said to stand on the
site of a heathen temple.

Beyond Giornico the line recrosses the Ticino by a bridge
98 yds. long, and skirts the left bank. To the right is the fine
waterfall of the Cramosina. 94 M. Bodio (1085 ft.; Posta). Beyond
Polleggio the Brenno descends from the Val Blegno (p. 40) and
falls into the Ticino. Two bridges carry the line across the two
branches of this river to —

97 M. Biasca (Hôtel de la Gare; Grand Hôtel Biasca, Unione,
in the village; Railway Restaurant). The station lies 1 M. to the
S. of the village, which contains an old Romanesque church, situ-

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zona and the Tici
Maggiore, and the
the Monte Ceneri
120 ft.), about 38
end of the tunnel,
118½ M. River
which soon unites
Mte. Camoghè (7303
the pleasant valley

ated upon a hill. From the station a series of oratories ascends to the Petronilla Chapel, near which is the *Froda or St. Petronilla Fall. — From Biasca over the Lukmanier to Coire, see p. 40.

The railway now traverses the very hot and dusty valley of the Ticino close to the base of the richly cultivated E. slopes of the mountains. — 101 M. Osogna (965 ft.), at the foot of an abrupt and rocky height. Near Cresciano, on the left, are several picturesque waterfalls. — 105 M. Claro (1017 ft.), at the foot of the Pizzo di Claro (8760 ft.), with the monastery of S. Maria on the hill-side. — 107 M. Castione; on the left, farther on, opens the Val Mesocco (Bernardino route, p. 41), whence descends the Moësa, which is crossed by the railway. To the left lies Arbedo (p. 41). The train then passes through a tunnel (77 yds. long), beyond which we obtain a magnificent view of Bellinzona.

109 M. Bellinzona (777 ft.; *Poste et Pension Suisse; Hôtel de la Ville; *Angelo; Railway Restaurant), the capital of the canton of Ticino, with 2500 inhab., presents a strikingly picturesque appearance when viewed from a distance, but the charm is dispelled when the town is entered.

The three picturesque CASTLES were once the residence of the bailiffs of the three ancient confederate cantons. The largest, the *Castello Grande*, on an isolated hill to the W., belonged to Uri; of the other two, towards the E., the lower, *Il Castello di Mezzo*, belonged to Schwyz, and the *Castello Corbario* or *Corbè* (1502 ft.), the upper, now a ruin, to Unterwalden. The *Castello Grande* is now used as an arsenal and prison; visitors are admitted to the court and gardens to see the beautiful view (fee to the guide). Another admirable point is the loftily situated pilgrimage-chapel of S. Maria della Salute.

From Bellinzona to Locarno, see p. 36. From Bellinzona across the Bernardino to Coire, see p. 41.

The lower valley of the Ticino forms a wide plain, enclosed by lofty mountains, the lower slopes of which are covered with vines, the higher with walnut and chestnut trees. The train passes through a tunnel (300 yds.) below the *Castello di Mezzo* (see above).

At (111 M.) Giubiasco the railway to Locarno (see p. 36) diverges to the right. Our line describes a wide circuit towards the left, approaches the foot of the mountains near Camorino, and ascends the slopes of Monte Ceneri. To the right, below us, we see S. Antonio, and farther on Cadenazzo (p. 36). The train passes through the tunnels of Costa (72 yds.), Precassino (440 yds.), and Meggiagra (97 yds.). As we ascend we obtain a succession of *Views of Bellinzona and the Ticino Valley, the influx of the Ticino into the Lago Maggiore, and the N. end of that lake. The train then penetrates the Monte Ceneri by means of a curved tunnel (1 M. long; ascent 120 ft.), about 380 ft. below the summit of the pass. At the S. end of the tunnel, in the sequestered valley of the Leguana, lies — 118½ M. Rivera-Bironico. The train then skirts the Leguana, which soon unites with the Vedeggio, a stream descending from Mte. Camoghè (7803 ft.). The river is now called the Agno, through the pleasant valley of which the train descends. Beyond the Molin-

cero Tunnel (70 yds.) we reach (124 M.) *Taverne* (1130 ft.), the station for the two villages of *Taverne Superiori* and *Taverne Inferiori*. At *Lamone* (1030 ft.) the train quits the valley of the *Agno*, and ascends, passing *Cadempino* and *Vezia*, to the *Massagno Tunnel* (1135 ft.; 1020 yds. long).

128 M. *Lugano*, see p. 161; the station lies high above the town.

From *Lugano* to *Como* and *Milan*, see pp. 161-160 and 148-146.

FROM BELLINZONA TO LOCARNO.

14 M. RAILWAY in $\frac{3}{4}$ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.; through-fares from *Lucerne* to *Locarno* 26 fr. 80, 18 fr. 75, 13 fr. 40 c.).

From *Bellinzona* to ($2\frac{1}{2}$ M.) *Giubiasco*, see p. 35. — $5\frac{1}{2}$ M. *Cadenazzo* (Rail. Restaurant).

At *Cadenazzo* diverges the new railway from *BELLINZONA* to *LUINO* (25 M.). The stations on this line are: $10\frac{1}{2}$ M. *Magadino* (p. 168); $12\frac{1}{2}$ M. *S. Nazzaro*; $14\frac{1}{2}$ M. *Ranzo-Gera*; 17 M. *Pino* (p. 169); 21 M. *Maccagno* (p. 169); 25 M. *Luino* (p. 169). — A prolongation of this railway to *Sesto-Calende* (p. 167) has been planned.

Below *Cugnasco* the train crosses the *Ticino*, and beyond (10 M.) *Gordola* the *Verzasca*, which dashes forth from a gorge on the right. It then skirts the *Lago Maggiore*.

14 M. *Locarno*, see p. 168.

5. From Coire to Colico over the Splügen.

$75\frac{1}{2}$ M. DILIGENCE from *Coire* to *Colico* twice daily in summer in $16\frac{1}{4}$ hrs. (coupé 32 fr., interior 26 fr.). EXTRA POST from *Coire* to *Colico* with two horses 191 fr. 70 c., with three horses 266 fr. 50 c. Through-tickets from *Coire* to *Milan*, *Genoa*, *Florence*, etc. PRIVATE CARRIAGE with two horses 160 fr., with three horses 230 fr.

Coire, Ger. *Chur*, Ital. *Coira* (1936 ft.; **Steinbock*, outside the town; *Lukmanier*, near the station; *Weisses Kreuz*; *Stern*; *Rother Löwe*, near the post-office), situated on the *Plessur*, $1\frac{1}{2}$ M. from its confluence with the *Rhine*, with 8800 inhab., is the capital of the Canton of the *Grisons*, and an episcopal residence.

Within the 'Episcopal Court', which is surrounded by walls and rises above the town, are the **Cathedral of St. Lucius*, the oldest part of which is said to date from the 8th cent. (choir 1208, nave consecrated in 1282), the mediæval *Episcopal Palace* (a passage in the upper floor of which is decorated with a Dance of Death ascribed to *Holbein?*), and a few Roman remains. See *Baedeker's Switzerland*.

The Diligence Road from *Coire* ascends the broad valley of the *Rhine*. The scenery is uninteresting as far as *Reichenau*. On the opposite bank of the river, at the base of the *Calanda*, lies the village of *Felsberg*, which was partly destroyed by a landslip in 1850. The road passes through the thriving village of *Ems*, near the ruins of the old castle of *Hohenems*, and crosses the *Rhine* by a new iron bridge, before reaching —

6 M. *Reichenau* (1936 ft.; **Adler*), a group of houses at the confluence of the *Vorder* and *Hinter-Rhein*. The château of M.

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de Planta afforded refuge in 1794 to Louis Philippe, then Duke of Chartres. — A covered wooden bridge crosses the *Vorder-Rhein*, immediately before its confluence with the *Hinter-Rhein*. Through the valley of the *Vorder-Rhein* a post-road, not crossing this bridge, but branching off to the right, on the left bank of the *Vorder-Rhein*, leads to *Disentis*, *Andermatt*, and *Göschenen* (p. 33). The road soon ascends for a short distance, and passes the villages of *Bonaduz* and *Rhäsüns*. The *Domleschg Valley*, *Romansch Domgiasca*, which we follow as far as *Thusis*, on the right (E.) bank of the *Rhine* (the W. side of which is called *Heinzenberg*, or *Montagna*), is remarkable for its fertility and its numerous castles. Some of the villages are quite Romanic, others German; some are Roman Catholic, others Protestant.

Between the *Bridge of Rothenbrunnen* and *Katzis* are the castles of *Juvalta*, *Ortenstein*, *Paspels*, *Canova*, *Rietberg*, and *Fürstenu* on the right, and that of *Realta* on the left bank. Towards *Katzis* (2185 ft.) the scenery is particularly fine. To the S. rises the snow-clad summit of the *Piz Curver* (9760 ft.); beyond this, to the left, lies the *Schyn Pass*, with the majestic *Piz St. Michel* (10,371 ft.) in the background; to the N. the *Ringelspitz* (10,659 ft.) and the *Trinserhorn* (9934 ft.). Near *Thusis*, above the village of *Masein*, rises the castle of *Tagstein*.

16 M. *Thusis*, Romanic *Tusaun* (2448 ft.; **Via Mala*; **Adler* or *Post*; **Hôtel and Pension Rhaetia*), lies at the confluence of the *Rhine* and the *Nolla*, the turbid water of which tinges the *Rhine* for a considerable distance. Fine view from the bridge over the *Nolla*. In the background towers the *Piz Beverin* (9843 ft.).

Beyond *Thusis* the valley of the *Rhine* is apparently terminated by lofty mountains. The entrance of the ravine of the *Rhine* is guarded on the right bank by the ruined castle of *Hohen-Rhätien*, or *Hoch-Realt*. Prior to 1822 the bridle-path from *Thusis* ascended the valley of the *Nolla* on the right bank through forest, and entered the gorge below *Rongellen* (see below). The path through the gorge, the celebrated **Via Mala*, was then only 4 ft. wide, and followed the left bank. The new road was constructed in 1822. The limestone-rocks rise almost perpendicularly on both sides to a height of 1600 ft. At the *Känzli*, a little way from the entrance of the ravine, there is a fine retrospect. About 1½ M. from *Thusis* is the *Verlorne Loch*, a tunnel 50 yds. long, penetrating the projecting rock. Before reaching it the road passes beneath a huge overhanging cliff. At the point, beyond the tunnel, where the side-wall ceases and the wooden railings recommence, a view of the brawling torrent is obtained. The retrospective **View*, through the narrow and gloomy defile, of the solitary tower of *Hohen-Rhätien* and the sunny slopes of the *Heinzenberg* beyond is very striking. Near the (¾ M.) post-house of *Rongellen* the gorge expands, but soon again contracts. The road crosses the river three times at short intervals. The scene is most imposing in the vicinity of the

SPLÜGEN.

From Coire

(2844 ft.), built in 1739, 1 M. from Rongellen. The road, winds through a ravine so narrow that the road almost meet. At the third bridge, built 1 M. farther, the Via Mala ends. The road enters the more open Valley of Schams, the and cheerful cottages of which present a pleasant contrast to the sombre defile just quitted. To the S. in the the peaks of the Hirli (9373 ft.). Above the old the forms a small waterfall. The first village in the is (6 M. from Thusis) is Zillis, Roman. Cavaun t), with the oldest church in the valley. On the t, on the left bank of the Rhine, stands the ruined s, or La Turr. Below lies the village of Donat, above the Piz Beverin. On the same bank are the village the tower of the ruined castle of Cagliatscha. n the valley, with 600 inhabitants. Fine view of the ie church, b... in 1673. asses the ruins of the Bären- se, a gorge 3 M. in length, in ascends in... waterfalls. Near the entrance enters the... Ferrera Valley and joins the line forms a series of... n old bridge crosses Rhein descends from... Plana), 16 yds. in n. Towards the end of... of the Rheinwald- Farther on, a rocky g... es Suvers (4673 ft.); ased. The open Alpi... Einshorn (9850 ft.); sin) is now disclosed; to the... the Pizzo Uccello (8911 ft.) and the Tambhorn of the Splügen, near the Uccello, is the Tambhorn); to the W. the Zapporthorn (9803 ft.), etc. Splügen, Roman. Spluga (4757 ft.; Hôtel Bodenhau is capital of the Rheinwaldthal, is a busy place, owing to at the junction of the Splügen and Bernardino routes. (p. 40) here runs to the W. The Splügen route turns, crosses the Rhine, and ascends in windings, passing tunnel 93 yds. in length. Retrospect of the barren Kalk- g above Splügen. The road then enters a bleak valley ds on the W side by numberless zigzags, passing a soli- ge, to the summit of the Splügen Pass (Colmo dell' Orso; lying between the precipitous Tambhorn, or Schne- 748 ft.) to the W., and the Surettahorn (9925 ft.) to This narrow ridge forms the boundary between Switzer- Italy. The pass, which was known to the Romans, was down to 1818 by a bridle-path only. The road was con- by the Austrian government in 1819-21. About 3/4 M. he pass is the Dogana (8247 ft.), the Italian custom- the head of a bleak valley surrounded by lofty mountains. oad now descends by numberless zigzags along the E.

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ing protected against avalanches by three long galleries. The second gallery a beautiful view is obtained of *Isola* and *Madèximo*, destroyed by an inundation in 1834. The new road is a dangerous *Liro* gorge between *Isola* and *Campo Dolcino*. Beyond *Madèximo*, near the entrance to a short gallery, the *Madèximo* forms a magnificent waterfall, about 700 ft. in height, which is best surveyed from a small platform by the road-side.

50 M. *Campo Dolcino* (3457 ft.; *Croce d'Oro*; *Posta* or *Corona*) consists of four large groups of houses. The second contains the church, surrounded by ash-trees, and the 'Campo Santo'. The *Liro Valley* is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender white campanile of the church of *Madonna di Gallivaggio*. Near *S. Giacomo* there are whole forests of chestnuts, which extend far up the steep mountain slopes. The vineyards of *Chiavenna* soon begin, and the rich luxuriance of *Italian* vegetation unfolds itself to the view.

58½ M. *Chiavenna*, Ger. *Clefen* or *Cläven* (1090 ft.; **Hôtel Conradi*, near the post-office, R. 3, D. 5, S. 3½, B. 1½ fr.; *Chiave d'Oro*), the Roman *Clavenna*, an ancient town with 4100 inhab., is charmingly situated on the *Maira*, at the mouth of the *Val Bregaglia*, through which the road to the *Maloja* Pass and the *Engadine* leads. Opposite the post-office, on the road, are the extensive ruins of a castle, formerly the property of the *De Salis* family. Picturesque view from the castle-garden or 'paradiso' (fee ½ fr.), which extends along an isolated vine-clad rock. — *S. Lorenzo*, the principal church, near the post-office, has an elegant slender clock-tower or campanile, rising from the old *Campo Santo*, or burial-ground, with its arcades. The *Battisterio* contains an ancient font adorned with reliefs.

The road to *Colico* at first traverses vineyards; farther on, the effects of the inundations of the *Maira*, and its tributary the *Liro*, which joins it below *Chiavenna*, become apparent. Near —

65 M. *Riva* the road reaches the *Lago di Riva*, or *di Mezzola*, which, before the construction of the road, travellers were obliged to cross by boat. This piece of water originally formed the N. bay of the *Lake of Como*, but the deposits of the *Adda* have in the course of ages almost entirely separated the two lakes, and they are now connected by a narrow channel only. The road skirts the E. bank of the lake, in some places supported by embankments and masonry, in others passing through galleries, and crosses the *Adda*. The ruins of the castle of *Fuentes*, erected by the Spaniards in 1603, and destroyed by the French in 1796, are now seen on the right. It was formerly situated on an island, and considered the key of the *Val Tessin*. Before reaching *Colico* the road is joined by the *Stelvio* route from the left.

75½ M. *Colico* (722 ft.; *Isola Bella*, *Angelo*, both in the Italian style; *Ristoratore della Posta*, on the lake) is situated at the N.E.

38½ M. *Hinterrhein* (5302 ft.; *Post*), the highest village in the valley. The source of the *Hinter-Rhein* (7270 ft.), which issues from the Rheinwald or Zapport Glacier, may be reached hence in 3½ hrs. The road crosses the Rhine, about ½ M. beyond the village, and then winds up the steep S. slope of the valley, finally leading through a bleak upland glen to the S. Bernardino Pass (6768 ft.), which was known to the Romans, and was called the *Vogelberg* down to the 15th century. When S. Bernardino of Siena preached the gospel at that period in this region, a chapel was erected on the S. slope and gave its name to the pass. The small *Lago Moësa* (2 hrs. from *Hinter-Rhein*) lies on the summit of the pass (Inn). From the S. end of the lake issues the *Moësa*, which the road follows down to its confluence with the *Ticino* above *Bellinzona*. The new road descends in windings, crossing lower down to the right bank of the *Moësa*.

49½ M. S. Bernardino (5335 ft.; **Hotel Brocco*; *Ravizza*; *Desteffanis*), 4 M. from the summit of the pass, the highest village in the *Val Mesocco*, or *Mesolcina*. Several waterfalls are observed. Near S. Giacomo the road again crosses the river, and then descends rapidly to —

58 M. *Mesocco*, or *Creneo* (2559 ft.; *Toscani*; **Desteffanis*), a charmingly situated village, where walnut-trees, chestnuts, vines, and maize-fields begin to indicate the Italian nature of the climate. On a rocky eminence to the left of the road, ½ M. below *Mesocco*, stand the imposing ruins of the *Château of Mesocco* with its four towers, which was destroyed by the inhabitants of the Grisons in 1528. Beyond (2 M.) *Soazza* (2067 ft.) the bottom of the valley is reached, and the road becomes level. Near the second bridge below *Soazza* the *Buffalora* forms a fine cascade near the road. Near *Cabbiolo* is another waterfall.

68 M. *Cama* (1280 ft.). The next villages are *Leggia* and *Grono*, the latter at the entrance to the *Val Calanca*.

71 M. *Roveredo* (974 ft.; **Angelo*; *Croce*), the capital of the lower *Val Mesocco*, with the ruined castle of the *Trivulzio* family.

S. Vittore (882 ft.) is the last village in the Grisons, *Lumino* the first in the Canton *Ticino*. On this side the bridge over the *Moësa* the road unites with the St. Gotthard route (p. 35). Below the confluence of the *Moësa* and the *Ticino* lies *Arbedo*, where a battle was fought in 1422 between the Milanese and the Swiss, in which 2000 of the latter fell.

76½ M. *Bellinzona*, a station on the St. Gotthard Railway, see p. 35.

6. From Innsbruck to Verona by the Brenner.

166 M. RAILWAY in 9-12 hrs.; express fares 39 fr. 55, 29 fr. 30 c.; ordinary 38 fr. 50, 24 fr. 95, 16 fr. 80 c. Views on the right as far as the summit of the Brenner. Information as to through-tickets, which are paid for in Italian money, see *Introd.* vii.

The BRENNER, the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, one of the grandest modern works of the kind, affords the most direct communication between S. E. Germany and Italy. Within a distance of 78 M. the line is carried through 22 tunnels, and over 60 large and a number of smaller bridges. The greatest incline, 1:40, is between *Innsbruck* and the culminating point.

Innsbruck (1912 ft.; **Tiroler Hof*; **Europäischer Hof*, both near the station; *Goldene Sonne*, *Goldener Adler*, in the town; *Hirsch*, second-class), see *Baedeker's Eastern Alps*. The train passes the Abbey of *Witten* (on the right) and penetrates the hill of *Isel* by a tunnel 750 yds. in length. It then passes through another tunnel, and crosses to the right bank of the *Sill*, on which it ascends. On the S. rises the *Waldraster-Spitze* (8907 ft.). Five tunnels. Beyond (5 M.) *Patsch* (2550 ft.), the valley becomes narrower and wilder. Four more tunnels. The *Sill* is crossed twice.

rei (3241 ft.), with the château of *Trautson*, the property of *Auersperg*, is charmingly situated. — 14 M. *Steinach* the village lies on the other side of the valley, at the *Gschnitzthal*. — The train now ascends a steep incline, *Schmirner Thal* in a wide curve above the village of (19½ M.) *Gries* (4100 ft.). It then, in another curve, all green *Brennersee*, and reaches —

stat. *Brenner* (4485 ft.), on the summit of the pass, the between the Black Sea and the Adriatic. View limited. It rises on the N. side of the pass, falls into the Inn; running on the S. side, descends to the Adige. The train crosses the Eisak and soon stops at (26 M.) *Brenner-Logirhaus*, a popular bath-establishment. It then passes by means of a long embankment and through two *Schelleberg* (4065 ft.), where it turns into the valley. Here it enters the N. slope of the valley by a curved long, from which it emerges in the opposite direction (33 M.) *Gossensass* (3481 ft.; **Bräuhaus*), 1 ft. below *Schelleberg*. This is one of the most interesting of the line, and is most striking when seen in the distance. — The train now runs high above the Eisak, through wild rocky scenery, and enters the broad valley —

ing (3107 ft.; *Goldner Greif*; *Neue Post*; *Schwarzer Hotel*, at the station), a clean and picturesque town with curious old buildings and arcades, deriving its name from the mines formerly worked here.

The train crosses the *Pfetscher Bach*; on the left rises the *Wolfsenstein*, and on the right bank of the Eisak the *Reichenstein* and *Reifenstein* are visible. — 40½ M. The train crosses the Eisak; on the left bank rises the *Wolfsenstein* (said to be of Roman origin), and the — Beyond (45 M.) *Grasstein* the train enters the *Wipptal*, where the French were defeated in 1809.

of the defile, called the *Brixener Klause*, near *Wipptal*, is strongly fortified by the *Fransensfeste*, erected in 1833, and commands the *Brenner* route. ½ M. from Innsbruck) is the junction for the *Carinthia*; the station (**Rail. Restaurant*, D. 1 fl. 20 kr., R. 1 fl.) lies at some distance. The vegetation now assumes a more southern character, and chestnuts gradually appearing.

Ital. *Bressanone* (1833 ft.; **Elephant*, adjoining the station), was for nine centuries the capital of the *principality*, which was dissolved in 1803,

and is still an episcopal residence. Most of the churches date from the 18th cent., and are unimportant. At the S. W. end of the town is the *Episcopal Palace* with an extensive garden.

The train next crosses the Eisak by an iron bridge; on the right, above, lies Tschötsch; on the left, the pleasant village of Albeins.

61½ M. **Klausen** (1676 ft.; *Lamm*; *Post*), consisting of a single narrow street, is situated in a defile, as its name imparts. The Benedictine monastery of *Seben*, on the right, commands a very striking view. It was once a Rhaetian fortress, then a Roman fort under the name of *Sabiona*, afterwards an episcopal residence down to the 10th cent., and finally a baronial castle.

Below Klausen the valley contracts. The line skirts precipitous porphyry cliffs. On the heights above extend fertile plains, sprinkled with numerous villages. 661½ M. Waidbruck (1520 ft.; Sonne), at the mouth of the Grödener Thal. On the left, high

The train crosses the Grödenerbach, and then the Eisak. — 71 M. Atzwang (1244 ft.), at the mouth of the *Finsterbach*. The train again crosses the Eisak, in a narrow valley enclosed by abrupt porphyry rocks, called the *Kuntersweg* after the supposed constructor of the road (14th cent.). Several tunnels. 76 M. *Blumau*, at the mouth of the *Tierser Thal*. On the right bank are the vine-clad slopes of the *Bozener Leitach*; another tunnel is passed through, and the train crosses to the right bank of the Eisak near the village of *Kardau*, at the opening of the *Eggenthal*. The train now enters the wide basin of Botzen, a district of luxuriant fertility.

the wide basin of Botzen, a district of luxuriant fertility. **80 M. Botzen**, or *Bozen*, Ital. *Bolzano* (850 ft.; **Kaiserkrone*, in the *Musterplatz*, R. from 80 kr., D. 1 1/2 fl.; **Hôtel Victoria*, near the station, R. 1 1/4 fl., B. 50, A. 25, L. 25 kr.; *Mondschein*; *Erzherzog Heinrich*; *Kräutner*; *Schwarzer Greif*; *Stigl*), with 10,300 inhab., the most important commercial town in the Tyrol, is beautifully situated at the confluence of the *Eisak* and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Val di Fassa*; to the W. rises the long porphyry ridge of the *Mendola*. The *Gothic Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. Beautiful open tower, completed in 1519. On the E. side is the new *Cemetery*. — The *Calvarienberg* (25 min. walk; beyond the *Eisak* bridge cross the railway to the right) commands a fine view of the town and environs. — *Gries* (1 M. from the station), in a sheltered situation on the right bank of the *Talfer*, has of late years become a winter-resort for invalids. From *Botzen* a branch-line diverges to (20 M.) *Meran* (1 1/2-2 hrs.; 1st cl., 1 fl. 64 kr.; 3rd cl., 98 kr.). Intermediate stations: *Sigmundskron*, *Stebeneich*, *Terlan*, *Vilpian*, *Gargazon*, *Lana*, *Untermals*. *Meran*, see *Bader's Eastern Alps*. Beyond *Botzen* the train crosses the *Eisak*, which falls into the

TRENT.

From Innsbruck

6.

The latter becomes navigable in the distance, to the right, (Ital. Bronzolo). In the distance, to the right, the wooded range of Sigmundskron, and the wooded range of the Adige. Beyond (89 M) Auer (Ital. Ora), near the train crosses the river; to the right lies the Kalterer lake, on the hill, Kaltern, with its famous vineyards. — Road to the right lies the Fleimserthal diverge at Egna. Roads to the right lie Tramin, Kurnberg, Ital. Egna. Roads to the right lie Tramin, Kurnberg. On the slopes to the right lie Tramin, Kurnberg. — 99 M. Saturn, on the left bank, ruined castle on an apparently inaccessible rock. — Pass to the right leads to the Val di Non, Messo Lombardo (or Deutsch and Wälsch-Metz), different sides of the pass, separated by the Noce, are

Michele, or Wälsch-Michael, with a handsome old monastery (suppressed), is the station for the Val again crosses the Adige. 108 1/2 M. Lavis on the left descends from the Val Cembra. This impetuous different ramifications is crossed above its junction by a bridge 1000 yds. in length.

— *HOTEL TRENTO (Pl. a), R. from 1 fl. 20, D. 2 fl., HOTEL DE LA VILLE (Pl. c), both near the station. Of the second class: AL EMBROCCINO, for the castle; AGNELLO. — Cafés *All'Isola; Specchi.

Lat. Tridentum, with 19,600 inhab., and most important town in the Tyrol, founded by the Etruscans, and mentioned by Ptolemy, possesses numerous towers, palaces of castles, and broad streets, and bears the impression of the Piazza del Duomo in part.

1048, begun in its present form in the beginning of the 15th cent., is a monument by two domes. The portal, as at Verona, half-faded frescoes, and on the wall of the Venetian general Sanseverino, recently defeated and killed at Calliano (p. 47) of the cathedral, which is embellished with the celebrated Council of Trent sat picture, on the N. wall of the choir, with the council, and an excellent organ. The S. side of the choir is a column erected in 1855 on the 300th anniversary of the fall.

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FROM TRENT TO RIVA ON THE LAGO DI GARDA, 26 M. Omnibus once in 6 hrs., starting usually at 9 a.m., fare 2 fl.; carriage with one horse 9, with two horses 15 fl.

This route is far preferable to the direct railway-journey to Verona (p. 47) on account of the charming scenery of the Lago di Garda. A traveller from Botzen, whose time is limited, may shorten the route by taking the railway to *Mori* (p. 47), and driving thence to (10 M.) *Riva* (p. 187). Omnibus thrice daily in 2½ hrs., fare 90 kr. (coupé 1 fl.). The road crosses the Adige, traverses the suburb *Piè di Castello*, and rounds the S. slope of the Dos Trento (p. 45). A wild and rocky (*Buco di Vela*) is now entered, the upper end of which (3 M.) is guarded by a newly erected fort. Traversing the bleak mountain ridge, the road reaches (1½ M.) the small village of *Cadine* (1715 ft.); to the N. in the valley lies the village of *Terlago* with its small lake (1320 ft.), at the base of the precipitous *Monte Gazza* (6515 ft.). The road now descends to (1½ M.) *Vigolo-Baselga* and (3 M.) *Vezzano* (**Croce*, good wine), the principal place between Trent and Arco. At (1½ M.) *Padernone*, at the mouth of the *Val Cavedine*, where we observe the first olive grove, the *Lake of Toblino* becomes visible. The road crosses the narrow valley of it by a bridge, and skirts the N. bank; to the left, on a precipitous rise, rises the picturesque castle of *Toblino*, the property of Count *Stein* (the castellan keeps good wine). Below (3 M.) *Le Sarche*, where the Sarca emerges from a gorge, and the road to *Giulianova* diverges, the Sarca is crossed by a bridge. Next (1½ M.) *Pietra*. Near (4½ M.) *Drò* is the ruined *Castello di Drena* on an eminence to the left. The road, which has hitherto led through a bleak and barren wilderness, now traverses a more fertile district. (3 M.) *Arco*. *Curhaus*, with 80 rooms, 'pension' 3-4 fl.; **Hôtel Arco*, 'pension' 3-4 fl.; **Corona*; *Olivo*; *Reinalter*; *Bellevue*; *Aurora*), with a handsome park rich with metal-clad domes, has of late become a favourite resort for invalids, owing to its sheltered situation. New château built for Archduke Albrecht of Austria. To the N., on a precipitous rise, rises the *Château* of Arco, which during the Spanish War was destroyed by the French (key kept by the gardener, *Ulivi al Castello*; 40-50 kr.). — Interesting excursion from Arco to the W. to *Tenno*, see p. 188. — The road now leads through a beautiful valley (to the left the *Monte Brione*, to the right the *Monte Baldo*) to (¾ M.) *Riva* (comp. p. 188).

TRENT TO BASSANO BY THE VAL SUGANA, 57 M. Diligence daily (fare 4 fl.).

Direct route to Venice (although not the most expeditious) traverses the beautiful *Venetian Mountains*. The road, which ascends immediately from Trent, enters the narrow valley of the *Fersina*, and is flanked on both sides by the rocks or supported by buttresses of masonry. The fort is defended by an Austrian fortification.

Pergine (1578 ft.; *Fratelli Voltolini*), a considerable market-town, is defended by the handsome castle of that name. The road now ascends the steep hills. Retrospect to the left of the castle of Pergine, of a small portion of the *Lake of Caldonazzo*. The small town of *Levico* (13 M.) (*Hôtel Bellevue*, *Concordia*, *Pension Svizzera*, all with table-d'hôte), a watering-place with mineral baths, frequented by Italians from May to September. The river, watered by the *Brenta*, begins at *Levico*, its capital being — *Verona* (1230 ft.; **Croce*), on the N. side of which rises the ruined castle of *Verona*, with the remains of a second castle high above it. To the S. is the beautiful château of *Ivano*, belonging to Count *Wittgenstein*.

At *Verona* the valley of *Tesino* opens to the N., watered by the *Adige*. At *Grigno* the valley is confined between lofty cliffs which form a natural barrier for the road. The Austrian custom-house is at *Verona* (¾ M. beyond it). In a rocky cavity beyond (2¼ M.) — *Verona*, is situated the ruined castle of *Covelo*, a mediæval

JUDENBURG.

From Vienna

Route 7.

At Verona (see p. 189) it first stops at (164½ M.) the *Stazione* in Verona and then at the (168 M.) *Stazione Porta Vescovo*.

From Vienna (Bruck) to Venice. Pontebba Railway.

The railway is 18½-24½ hrs. (fare 72 fr 40, 58 fr 20, 86 fr. 25 c.; 1st class 44 fr 40, 51 fr 90 c.) — The new *Pontebba Railway*, uniting Bruck and Villach line of the Austrian *Rudolf-Bahn* with the railway of Northern Italy, has shortened the journey from Vienna to Venice 10 M. The first half of it, from Villach to Pontafel, belongs to the Italian. The finest scenery is in the Fella Gorge between Pontebba and Resiutta. (M.) Bruck, see R. 8. — Our line diverges from the Austrian South Railway, crosses the *Mur* by an iron bridge, and then turns to the W. into the narrow valley of the *Mur* river. Beyond (116 M.) *Nötsch* the train again crosses the *Mur* and reaches —

118½ M. *Leoben* (1890 ft.; Post; *Mohr*; *Kindler*), the capital of Upper Styria and the seat of the government mining authorities. 16000. The negotiations between Napoleon and the Austrians preliminary to the Peace of Campo Formio took place at Leoben in 1797 (comp. p. 280). — The train follows the *Mur*, passing the seat of *Göss*, formerly an episcopal residence, on the left. 126 M. *St. Michael* (1950 ft., **Rail. Restaurant*), at the mouth of the *Liesing-Thai*, is the junction for *St. Valentin* and *Linz*. Several important stations — 140 M. *Knittelfeld* (2112 ft.), a prettily situated little town, lies at the mouth of the *Ingering-Thai*. 149½ M. *Judenburg* (*Rail. Restaurant*), an ancient town at the base of the *Seethal Alps*, 1½ M. from the railway. Extensive *limestones*. 153 M. *Thalheim*; 158 M. *St. Georgen*. 161 M. *Unschlag* rises the ruin of *Frauenburg*, once the seat of the *minnesinger* *Heinrich von Liechtenstein*. Beyond (165½ M.) *Scheifling*, with the seat of *Schrattenberg*, belonging to Prince *Schwarzenberg*, the train quits the valley of the *Mur*, and ascends to (170½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the *Drava* and the *Mur*. The train descends the picturesque valley of the *Olza*, passing (173 M.) *Einödt*. 183½ M. *Friesach* (2090 ft.; Post; *Mohr*), an ancient town, surrounded with walls and moats, and commanded by several ruined castles. The Gothic parish-church dates from the 15th century. The train now enters the *Krappfeld*, the fertile plain of the *Drava*, to the E. is the *Sausalpe*, to the S. rise the *Karawanken*. Near (190 M.) *Tvetbach* are extensive iron-works. The left is the village of *Althofen*, with an ancient watch-tower. (M. *Lamendorf* (*Rail Restaurant*)). The most interesting of the numerous ancestral castles of the *Carinthian* nobles in this district is *Wern-Osterwitz*, the property of the *Khevenhüller* family, situated

2 M. to the S.W., on a rock 918 ft. high. — From (203 M.) *Glandorf* (*Rail. Restaurant) a branch-line diverges to Klagenfurt.

203½ M. *St. Veit* (1600 ft.; Rössl), an ancient town with 2300 inhab., was the capital of Carinthia and the residence of the dukes down to 1519. The town-hall is embellished with curious reliefs. Gothic church of the 15th century.

The line continues to ascend the pretty valley of the Glan. 208½ M. *Feistritz-Pulst*. On a height to the right stands the ruin of *Liebenfels*, on the left the ruined castles of *Karlsberg* and *Hardegg*. 213 M. *Glanegg* is also commanded by an old castle. The train now traverses a narrow wooded part of the valley, then quits the Glan, crosses a low ridge, and enters the broad valley of the *Tiebel*. 219 M. *Feldkirchen* (Rauter), a considerable village. To the left the iron-works of *Buchscheiden*, to the right the high-lying church of *Tiffen*. The train then approaches the *Ossiacher See* (1600 ft.), a lake 6 M. in length, on the N. bank of which it runs at the base of the *Gerlitz-Alp* (6250 ft.). Opposite (224 M.) *Ossiach* is the monastery of the same name. The extensive ruin of *Landskron*, perched on a projecting buttress at the S.W. end of the lake, now comes into view. The train turns to the S. and reaches —

232½ M. *Villach* (1595 ft.; *Post; *Hôtel *Tarmann*, near the station; *Rail. Restaurant), an old town on the Drave, with 5000 inhab., the junction of the lines to Marburg and Franzensfeste, picturesquely situated in a broad, fertile basin at the base of the *Dobratsch* (7067 ft.). The Gothic *Parish Church* (16th cent.) contains numerous tombstones of the Khevenhüller, Dietrichstein, and other noble families; *View from the tower. The *Hans Gasser-Platz* is adorned with a statue of *Gasser*, the sculptor (d. 1868).

The train skirts the town towards the S., and crosses the Drave by a handsome iron bridge. On the right bank, to the S.W. of Villach, lies the large goods-station of the *Rudolf-Bahn*. — 235 M. *Bad Villach*, with warm sulphur springs and a well-equipped bath-house. The train now crosses the *Gail* and reaches (237½ M.) *Firnitz*, opposite which lies *Federaun*, with a ruined castle and a lofty shot-tower. To the left rises the *Wurzen* (3515 ft.). — 243 M. *Arnoldstein*, with a suppressed Benedictine abbey. To the right is the long ridge of the *Dobratsch*. Crossing the *Gailitz* or *Schlitza* we next halt at (246½ M.) *Thörl-Maglern*, at the entrance of the fertile and populous *Gailthal*. The train then runs along the left side of the deeply furrowed *Gailitz Valley*, passes through two tunnels, and reaches —

250 M. *Tarvis* (2440 ft.; *Rail. Hotel & Restaurant), where the railway from Laibach joins ours on the left. Tarvis, the chief place in the *Kanal Valley* and a popular summer-resort, consists of *Unter-Tarvis*, in the floor of the valley, ½ M. from the station, and *Ober-Tarvis*, charmingly situated on the hill-side, ¾ M. farther. *Ober-Tarvis* has a small station of its own, at which the slow trains

beyond Ober-Tarvis the line gradually ascends. To the he *Luschariberg* (5880 ft.), with a much-frequented church.

Saifnitz (2615 ft.), on the watershed between the d the *Fella*, which is also the watershed between the and the Adriatic. The train then descends along the ch rises a little to the N. of this point, and passes the ie *Wolfsbachgraben*. In the background rises the jagged 258½ M. *Uggowitz*. Near the picturesque *Fort Mal-Fella* is crossed, Beyond (261 M.) *Malborgeth* the train h a rocky ravine, at the end of which lie the small sul- of (265 M.) *Lussnitz-Malborgeth*. Farther on the train s the *Fella* and penetrates the loose slopes of the *Planja-* a vaulted cutting. It then passes *Leopoldskirchen* on the osses the *Fickergraben* and the *Vogelbach*.

M. Pontafel (1870 ft.; **Railway Hotel and Restaurant*), a frontier-station, where the luggage of passengers arriv- ally is examined. Pontafel is separated by the rushing from —

Pontebba (**Railway Restaurant*), the first village in the Italian custom-house (luggage examined). The next railway, traversing the wild ravine of the *Fella* (**Canal* is remarkable both for the grandeur of the scenery and ness displayed in the construction of the line. The train turbulent *Fella* several times, and passes through numer- (24 between Pontebba and Stazione per la Carnia) and erous viaducts. 278 M. *Dogna*, at the mouth of the valley ie. 279 M. *Chiusaforte*, at the entrance of the picturesque Valley. At (284 M.) *Resiutta* the train crosses the *Resia*. M.) *Moggio* the valley of the *Fella* expands. The bottom ley is covered with rubble and intersected by numerous ms. At (289 M.) *Stazione per la Carnia* the road to the Tagliamento diverges to the right. A little lower down lows into the *Tagliamento*, which here waters an exten-

The train crosses the *Venzonazza*, and reaches —

Venzone, an ancient walled town on the *Tagliamento*. raverses the marshy valley of the *Tagliamento* by an im- duct, ½ M. in length, and then quits the basin of that h flows towards the S.W. into the Adriatic Sea. — nona-Ospedaletto; 300 M. *Magnano-Artegna*; 302½ M. 305 M. *Tricesimo*; 309 M. *Reana del Rojale*; 315 M. p. 279. From Udine to (398 M.) *Venice*, see pp. 279-277.

2 M. to the **S. W.**, on a rock 918 ft. high. — From (203 M.) *Glandorf* (*Rail. Restaurant) a branch-line diverges to Klagenfurt, 203½ M. **St. Veit** (1600 ft.; Rössl), an ancient town with 2300 inhab., was the capital of Carinthia and the residence of the dukes down to 1519. The town-hall is embellished with curious reliefs. Gothic church of the 15th century.

The line continues to ascend the pretty valley of the Glan. 208½ M. *Feistritz-Pulst*. On a height to the right stands the ruin of *Liebfels*, on the left the ruined castles of *Karlsberg* and *Hardegg*. 213 M. *Glanegg* is also commanded by an old castle. The train now traverses a narrow wooded part of the valley, then quits the Glan, crosses a low ridge, and enters the broad valley of the *Tiebel*. 219 M. *Feldkirchen* (Rauter), a considerable village. To the left the iron-works of *Buchscheiden*, to the right the high-lying church of *Tiffen*. The train then approaches the *Ossiacher See* (1600 ft.), a lake 6 M. in length, on the N. bank of which it runs at the base of the *Gerlitzen-Alp* (6250 ft.). Opposite (224 M.) *Ossiach* is the monastery of the same name. The extensive ruin of *Landskron*, perched on a projecting buttress at the S.W. end of the lake, now comes into view. The train turns to the S. and reaches —

232½ M. **Villach** (1595 ft.; *Post; *Hôtel Tarmann, near the station; *Rail. Restaurant), an old town on the Drave, with 5000 inhab., the junction of the lines to Marburg and Franzensfeste, picturesquely situated in a broad, fertile basin at the base of the *Dobratsch* (7067 ft.). The Gothic *Parish Church* (16th cent.) contains numerous tombstones of the *Khevenhüller*, *Dietrichstein*, and other noble families; *View from the tower. The *Hans Gasser-Platz* is adorned with a statue of *Gasser*, the sculptor (d. 1868).

The train skirts the town towards the S., and crosses the Drave by a handsome iron bridge. On the right bank, to the S.W. of Villach, lies the large goods-station of the *Rudolf-Bahn*. — 235 M. *Bad Villach*, with warm sulphur springs and a well-equipped bath-house. The train now crosses the *Gail* and reaches (237½ M.) *Firnitz*, opposite which lies *Federaun*, with a ruined castle and a lofty shot-tower. To the left rises the *Wurzen* (3515 ft.). — 243 M. *Arnoldstein*, with a suppressed Benedictine abbey. To the right is the long ridge of the *Dobratsch*. Crossing the *Gailitz* or *Schlitz* we next halt at (246½ M.) *Thörl-Maglern*, at the entrance of the fertile and populous *Gailthal*. The train then runs along the left side of the deeply furrowed *Gailitz Valley*, passes through two tunnels, and reaches —

250 M. **Tarvis** (2440 ft.; *Rail. Hotel & Restaurant), where the railway from *Laibach* joins ours on the left. Tarvis, the chief place in the *Kanal Valley* and a popular summer-resort, consists of *Unter-Tarvis*, in the floor of the valley, ½ M. from the station, and *Ober-Tarvis*, charmingly situated on the hill-side, ¾ M. farther. Ober-Tarvis has a small station of its own, at which the slow trains

stop left
 P. rises the Luschariberg (5880 ft.), with a much-frequented pilgrimage-church.

255 M. Saifnitz (2615 ft.), on the watershed between the Schlitzza and the Fella, which is also the watershed between the Black Sea and the Adriatic. The train then descends along the Fella, which rises a little to the N. of this point, and passes the mouth of the Wolfsbachgraben. In the background rises the jagged Wischberg. 258½ M. Uggowitz. Near the picturesque Fort Malborgeth the Fella is crossed, Beyond (261 M.) Malborgeth the train runs through a rocky ravine, at the end of which lie the small sulphur-baths of (265 M.) Lussnitz-Malborgeth. Farther on the train again crosses the Fella and penetrates the loose slopes of the Planja-Graben by a vaulted cutting. It then passes Leopoldskirchen on the left, and crosses the Fickergraben and the Vogelbach.

270½ M. Pontafel (1870 ft.; *Railway Hotel and Restaurant), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing Pontebba from —

271 M. Pontebba (*Railway Restaurant), the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, traversing the wild ravine of the Fella (*Canal di Ferro), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train crosses the turbulent Fella several times, and passes through numerous tunnels (24 between Pontebba and Stazione per la Carnia) and across numerous viaducts. 278 M. Dogna, at the mouth of the valley of that name. 279 M. Chiusaforte, at the entrance of the picturesque Raccolana Valley. At (284 M.) Resiutta the train crosses the Resia. Below (286 M.) Moggio the valley of the Fella expands. The bottom of the valley is covered with rubble and intersected by numerous small streams. At (289 M.) Stazione per la Carnia the road to the upper Val Tagliamento diverges to the right. A little lower down the Fella flows into the Tagliamento, which here waters an extensive plain. The train crosses the Venzonazza, and reaches —

292 M. Venzona, an ancient walled town on the Tagliamento. The train traverses the marshy valley of the Tagliamento by an imposing viaduct, ½ M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. —

296 M. Gemona-Ospedaletto; 300 M. Magnano-Artegn; 302½ M. Tarcento; 305 M. Tricesimo; 309 M. Reana del Rojale; 315 M. Udine, see p. 279. From Udine to (398 M.) Venice, see pp. 279-277.

M.

to the north. The fortification occupies the one of the houses the Gasser Theater in front of the Comp. The

train proceeds through a distance from the river rises the castle of Pre

, the castle of Weis is crossed by a wood

is of Ober-Wildon; to the rail 159 M. Lebring. To the hills.

the archiepiscopal chateau of Labeck to the left. The train ne bridge and approaches the Mur

chateau of the same name, a Eggenberg on a wooded heigh with a handsome chateau of Co

The line quits the Mur at which separates the Mur from tunnel, 700 yds. in length, an of equal length are traversed.

182 M. Marburg (880 ft. ; *S Johann; Mohr; *Rail. Restaurant inhab.

Picturesquely situated on Villach and Franzensfeste and for the rail locomot

as it crosses the Drave; the slope ve works of the S. Railwa

of the Bacher Mts. on the of the Bacher Mts. on the

feld, with an old chateau for the line to Kanizsa at f lower hills. Beyond (1

vo tunnels. 203 M. Pölts.), on the N. slope of whi the Carthusian monastery

German language is now r The train winds through a

are generally narrow and pic with occasional vineyards

ations and foundries are pass the Baranthal, a populous and undi Sulzbach Alps, is at length suddenly

LAIBACH.

From Vienna

224 M. OIII (787 ft.; *Eskerkog Jo ~~Man~~; Kaiserbrunn; Löwe), an ancient town of some importance, founded by Emp. Claudius (Claudia Cella), contains several Roman reliefs and memorial slabs on the town-walls. On a wooded height in the vicinity stands the ruined castle of Oberzell.

The train crosses the green Sann, and enters the narrow and wooded valley of that stream. The most picturesque part of the whole line is between OIII and Sava. 229½ M. Markt Tüffer, with a ruined castle. 234 M. Römerbad (which memorial stones prove to have been known to the Romans), also called Teplitza (i. e. 'warm bath'), a beautifully situated watering-place.

240 M. Steinbrück (*Rail. Restaurant; 25 min. allowed for express passengers to dine in going to Vienna), a thriving village on the Sava, or Sau, which here unites with the Sann, is the junction for the line to Agram and Karistadt. The train now runs for 1 hr. in the narrow valley of the Sava, enclosed by lofty limestone cliffs, which often barely afford space for the river and railway. 245 M. Hrastnigg; 247 M. Trifail, with valuable coal-mines; 250 M. Sapor, the first place in Carniola; 254 M. Sava.

The valley now expands. At Littai the Sava is crossed. Scenery still very picturesque. Stations Kresnitz, Laase. At the influx of the Laibach into the Sava, the line quits the latter and enters the valley of the former. The lofty mountain-range to the N.W. is that of the Julian or Carnian Alps. 274 M. Salloch.

278 M. Laibach (940 ft.; *Stadt Wien; *Elephant; Europa; *Rail. Restaurant), Slav. Ljubljana, on the Laibach, the capital of Carniola, with 26,300 inhab., is situated in an extensive plain enclosed by mountains of various heights. An old Castle, now used as a prison, rises above the town. The Cathedral, in the Italian style, is decorated with stucco and frescoes of the 18th century.

The line now traverses the marshy Laibacher Moos by means of an embankment, 13/4 M. in length, and crosses the Laibach, which becomes a lofty viaduct, and enters a point where (282 M.) From it N. W. of Loitsch (1555 ft.; Post or Stadt here, although hardly 3 M. below the from the rocks near Oberlaibach. Near fine crosses a lofty viaduct, and enters a t. — 302 M. Loitsch are the rich quicksilver ben N.W. of Loitsch are the S.E. of which is M. Rakak, 31½ M. to the S.E. of Adelsberg ed by lofty mountains. 318 M. Adelsberg of; Krone), Slav. Postojna. THE CAVERNS, known in the middle ages and 1818, are 2¼ M. to the W. of Adelsberg. The are somewhat high for a single visitor (from the illumination), but less when shared by a is necessary in order to produce a satisfactory occupies 2½ hrs., or if prolonged to the ore 48° Fahr. Entrance 1 M. from the station. uses a dreary, inhospitable plain, strewn

stone, called the **Karst** (Ital. *Carso*), (p. 281). The train (2 hrs. by ex-
press) threads its way through this wil-
Poik at (321 M.) **Prestranek**, a
(branch-line to *Fiume*) passes th-
St. Peter
Leese, **Divazza** (2½ M. to the S.)
Canzian), **Sessana** (1627 ft.). The train
Prosecco and (358 M.) **Nabresina** (Hôtel B&W
here the line to Venice by Udine diverge
a magnificent *view of the blue Adriatic, Th-
coast (views to the right). The slopes are pl-
trees, and trellised vines. — 368 M. **Grignan**
is not above 1½ M. below **Prosecco** in a straight
Punta Grignana, which here projects into the sea,
some château of **Mirammar** (p. 56; station). Before
(370 M.) **Trieste** the train penetrates a tunnel, 906 ft. in
Trieste. — Arrival. The handsome RAILWAY STATION lies
of the town, about 1 M. from the Exchange.
cipal hotels meet the trains (30-40 kr.). Or
horse 60 kr., with two horses 1 fl. 20 kr. (1
or 1 fl. 60 kr.); from the town to th-
trunk 10-15 kr. — **Porte**

Italian cha-
to the h-
the Exch
piazza del
t; AQUILA
go DANIEL
ia S. Nicc
ardone, B
alf-efferves
wine; the
admixture
zza Grando, *Tommaso*,
; **Tergesteo**, Teatro, in the T-
o, near the post-office, and oth-
Via S. Niccolò 5 (first floor);
12; **Berger**, Via S. Niccolò 16;
the old town below the castle (re-
v from the garden. — **Osterie**
Vienna 918; **Biasaldi**, Canal Gra-
the town with one horse or
3 or 80, ¼ hr. 75 kr. or 1 fl. 10
tional ¼ hr. 20 or 30 kr., at n-
See also above.

1. or 1 fl. 80 kr., each -
m.) 10 kr. more per ¼ hr.
away from the station along the harbour, past the Tergesteo,
the Corso and Corsia Stadion to the Giardino Pubblico, Bosche
po Marzò; fare 5-10 kr.
boats to Muggia, Capo d'Istria, and Pirano, several times dai-
sels to Parenzo, Rovigno, and Pola, daily. Steamboats of
Lloyd to Venice three times weekly, via Istria and Dalmat-
twice weekly, etc.
Office (Pl. 26; D, S), Via della Posta. — Telegraph Office, V
gana, No. 926.
Oesterreicher, Via Lazzaretto Vecchio 7, near the Artille
Hôtel de la Ville; Hôtel Garni, etc.; warm baths at all the
Turkish and vapour baths at the **Bagni Rikie**, on the road to the Boschetti

— Sea-baths at the *Bagno Maria*, opposite the Hôtel de la Ville; *Bagno Buchler*. Ferry to the baths 3 kr. each way (a single person 6 kr.). — Boats 1-1½ fl. per hour.

Theatres. *Teatro Comunale* (Pl. 21), opposite the Tergesteo; *Teatro Filodrammatico* (Pl. 23), French and German plays sometimes performed; *Armonia* (Pl. 24), dramas and operas; *Politeama Rossetti*, on the Acquedotto.

British Consul, Capt. Richard Burton. — **American Consul, Mr. Thayer.**

English Church Service performed by a resident chaplain.

Trieste, the *Tergeste* of the Romans, situated at the N.E. extremity of the Adriatic, is the capital of Illyria and the most important seaport of Austria. Pop. of the town proper 72,000, with the suburban villages 133,000, or including the 'commune' and garrison 144,500.

Trieste was made a free harbour by Emp. Charles VI. in 1719, and may be termed the Hamburg of S. Germany. About 18,000 vessels, including 1600 steamers, annually enter and clear the harbour. The yearly value of its exports amounts to 117 million florins, that of the imports to 145 million florins (14,500,000*l.*). Every European nation, and also the United States, has a consul here. The population is very heterogeneous, but the Italian element predominates in the city. About one-sixth of the inhabitants are Slavs.

The **HARBOUR** is the centre of business. The quays have been greatly extended within the last few years to meet the increasing requirements of the shipping trade. The *Lighthouse* (Fanale Marittimo; Pl. G 7) on the S.W. *Molo Teresa* is 106 ft. high.

The *New Town*, or *Theresienstadt*, adjoining the harbour, is laid out in broad, well-paved streets with handsome houses, and is intersected by the *Canal Grande* (Pl. 5; D, 3, 4), 360 yds. long and 50 ft. wide, which enables vessels to discharge their cargoes close to the warehouses. At the E. end of the Canal is the modern church of *S. Antonio Nuovo* (Pl. 7; D, 3), in the Greek style.

Adjacent to the Hôtel de la Ville towards the S. is the **GREEK CHURCH** (*S. Niccolò dei Greci*, Pl. 10; E, 4; divine service 6-8.30 a.m. and 5-7 p.m.), with its two green towers, sumptuously fitted up. To the left of the Hôtel de la Ville is the *Palazzo Carciotti*, with a green dome.

A few paces from the harbour is the *Molo S. Carlo*, which was begun in 1751 on the site of an old Roman mole. Adjacent, in an open space opposite the *Teatro Comunale* (Pl. 21), is the ***TERGESTEO** (Pl. 25; E, 4), an extensive pile of buildings, on the outside of which are shops, and in the interior a glass gallery in the form of a cross, where the *Exchange* (12-2 o'clock) is situated.

The *Reading Room* of the exchange is well stocked with newspapers (visitors admitted). The principal part of the edifice is occupied by the offices of the '*Austrian Lloyd*', a steamboat-company established in 1833, by which the postal service and passenger traffic between Austria and the E. Mediterranean and India are undertaken.

Near the Tergesteo are the two busiest squares in Trieste, the *Piazza della Borsa* and the *Piazza Grande*. In the **PIAZZA DELLA BORSA** (Pl. E, 4), where the old Exchange is situated, stands a Neptune group in marble, and a *Statue of Leopold I.*, erected in 1660. — The **PIAZZA GRANDE** contains the new *Municipio* (Pl. 11;

E, 4), containing the handsome hall of the provincial diet. In front of the Municipio is the *Maria Theresa Fountain*, erected in 1751. The *Via del Corso* (Pl. E, 3, 4), the principal street of Trieste together with the two piazzas just mentioned, separates the new town from the old. The latter, nestling round the hill on which the castle rises, consists of narrow and steep streets, not passable for carriages. To the left on the route to the cathedral and the castle is situated the *Jesuits' Church* (S. Maria Maggiore, Pl. 9; F, 4), containing a large modern fresco by Sante. To the W., a few paces higher up is the *Piazza di Riccardo*, named after Richard Cœur de Lion who is said to have been imprisoned here after his return from Palestine. The *Arco di Riccardo* (Pl. 2) is believed by some to be a Roman triumphal arch, but probably belonged to an aqueduct. We now ascend by the *Via della Cattedrale* towards the cathedral. A little below the latter, on the right (custodian opposite, Pl. 16; F, 30 kr.), is the entrance to the *Museo Lapidario* (Pl. 16; F, 30 kr.), an open-air collection of Roman antiquities in a

The on the lo- logist, w in 1788, To the of an A Glyptot Decuri seven the upper terrace were found at Trieste, those a. Wüchelmann, the eminent German archaeo- and murdered by an Italian at the *Locanda Grande* re, and a monument was erected to him in 1882. of this monument are fragments of the sarcophagus lower end of the burial ground is the so-called an inscription from the pedestal of a statue to the of Trieste, and also the heads and fragments of

other statues.

The *Cattedrale* S. Giusto (Pl. 8; F, 3) occupies the site of an old Roman temple, part of the substructure and some of the columns of which are still visible in the tower. The present building was built in the 14th cent. by the union of a basilica, a baptistery, and a small Byzantine church of the 6th century. To the right and left of the portal are six Roman tombstones (busts in relief). The water part of the interior has been defaced with whitewash. The apse is adorned with three busts of bishops in bronze. The altar-arch contains two ancient mosaics (7th cent.), that to the right representing Christ with SS. Justus and Servatius, that to the left with the archangels Michael and Gabriel; below, the Apostles.

Some of the capitals are antique, others Romanesque. In front of the church. Fine view thence of the town and sea. The hill above the cathedral is crowned by the *Castle* (Pl. F, 8), originally built in 1680 and frequently restored.

In the *Piazza Lipsia*, which is embellished with pleasure-grounds, is the *Nautical Academy* (Pl. 1; G, 5), containing on the second floor the *Ferdinand Maximilian Museum*, the chief attraction of which is a complete collection of the fauna of the Adriatic (adm. Sun., Wed., and Sat., 11-1). In the opposite court

(2nd floor) is the *Municipal Museum*, containing the smaller antiquities (adm. daily 9-1; fee 30 kr.).

At the corner of the *Via della Sanità* (No. 2) and the *Piazza Giuseppina* stands the sumptuously furnished *PALAZZO REVOLTELLA* (Pl. G, 6), built in 1857 from the plans of Hitzig of Berlin, and bequeathed to the town along with its valuable contents of paintings and sculptures by Baron Revoltella (adm. daily, 11-2). The principal façade of the edifice is turned towards the *PIAZZA GIUSEPPINA*, which is embellished with a **Monument to Emperor Maximilian of Mexico* (d. 1867), in bronze, designed by Schilling, and erected in 1875. The unfortunate prince, who was a rear-admiral in the Austrian navy, generally resided at Trieste before he undertook his ill-starred expedition to Mexico.

The *Passeggio di S. Andrea*, a much frequented avenue 3 M. in length, skirting the coast and commanding a succession of beautiful views, leads on the E. side of the town, past the *Villa Murat*, the *Lloyd Arsenal*, and the *Gas-Works*, to *Servola*. The extensive **Wharves of the Lloyd Co.*, opposite *Servola* (4½ M.), may be visited daily, except holidays, Sundays, and between 11 and 1 o'clock, by permission obtained at the offices in the *Tergesteo* (guide ½-1 fl.). — On the road to *Zaule*, famous for its oyster-beds, are the handsome *Cemeteries*.

Another favourite place of resort is the *Boschetto*, to the E. of the town, which is most easily reached by the tramway traversing the *Via del Corso*, *Piazza della Legna*, and *Corsia Stadion*, and passing the shady *Giardino Pubblico* (Pl. C, G, 1; fare 10 kr.). In the *Boschetto* is a large brewery. A shady road ascends hence in 30-40 min. to the *Villa Ferdinanda* (Rest. *Cacciatore*), situated upon a small plateau 750 ft. above the sea. Adjacent is the *Villa Revoltella*, now belonging to the town, with a park and chapel, commanding a charming view of the town and the sea.

A very pleasant excursion (railway station, see p. 55; boat 8 fl., one-horse carr. 2 fl., two-horse 3 fl.) may be made to the château of **Mirammar*, formerly the property of Emp. Maximilian of Mexico (see above), charmingly situated to the N.W. near *Grignano*, and commanding a fine view of Trieste, the sea, and the coast. The park is open to the public daily. The sumptuously furnished château is shown to visitors (Sundays and holidays excepted) on sending their cards to the steward. To the right of the entrance to the garden is a small 'Museum' of Greek and Egyptian antiquities. — *Barcola* (restaurant) is a favourite resort, halfway between Trieste and the château.

Other excursions may be made to **Opschina* (3½ M.; Hôtel-Pension all' Obelisco), commanding a beautiful view of the town and the sea; *Servola* (see above); the grotto of *Corniale* (800 ft. long), 9 M. to the E.; to *Lipizza* (imperial stables), etc. — A very interesting excursion, occupying one day (starting early in the morning), is by steamer (p. 55) to *Muggia*; over the hill on foot (beautiful view from the top) to *Oltre* (1 hr.), thence by boat (15 kr.) to *Cape d'Istria* (*Città di Trieste*; *Radetzky*; *Caffè* in the principal Piazza). The town itself, situated on an island, with 7500 inhab., is the *Justinopolis* of the Romans, and is connected with the mainland by a stone embankment. The chief objects of interest are the *Cathedral*, the *Palazzo Pubblico*, occupying the site of a temple of Cybele, and the extensive salt-works. We now proceed by the road on the shore, passing *Semedella*, to (3 M.) *Isola* (good Refosco wine), and (6 M. farther) *Pirano*, and return to Trieste by steamer in the evening. — About 2 M. from *Pirano* lies the sea-bathing place of *S. Lorenzo*, established in 1864, a handsome building in an extensive park.

From Trieste to *Venice*, see R. 41; to *Pola*, *Fiume*, and *Dalmatia*, see *Baedeker's Eastern Alps*.

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,107,026 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *priere*, instead of the Italian *preghiera*, *om* for *uomo*, *coeur* for *cuore*, *sità* for *città*, *razon* for *ragione*, *piazza* for *piazza*. This patois is universally spoken, even by the higher classes, and is unintelligible to strangers. Throughout Piedmont the traveller will find that French will carry him quite as far as Italian.

The HISTORY of Piedmont is so closely interwoven with that of its Sabauda, a family of German descent from the Saxon Duke, first became conspicuous among the year 1000. Humbert I. (d. about 1101) of the dynasty. In 1101 his son of Savoy by Henry IV., and by the pope and the emperor alternately, their supremacy over Turin, Aosta, and a law passed by Amadeus V., the seat of government, the Duchy united. In 1416, during the reign of Duke of Savoy. Situated between France on one side, and the Dukes of Savoy frequently changed

TORINO.

1. Accademia delle Belle Arti	F. 3.	29. Gioberti	E. F. 3.
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6. Borsa <i>St. exp.</i>	F. 3.	34. " " industriale	F. 3.
7. Casa Cavour	F. 4.	35. Ospedale di S. Giov. Battista	F. 3.
Chiese . Church		Palazzi.	
8. Basilica Magistrale	E. 2.	36. Carignano	F. 3.
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10. Cattedrale	E. 2.	38. del Duca di Genova	E. 2.
11. la Consolata	D. 2.	39. Madama	E. 2.
12. Corpus Domini	E. 2.	40. di Magistrati Suprem.	D. 2.
13. Francesco di Sales	E. 2.	41. Municipale	D. E. 2.
14. Gran Madre di Dio	H. 3.	42. del Principe	E. 2.
15. S. Massimo	F. G. 4.	43. del Re	E. 2.
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23. d' Aseglio	E. 4.	52. Regio	F. 2.
24. All' Esercito Sardo	E. 2.	53. Rossini	F. 3.
25. Amedeo	E. 2.	54. Scribe	F. 2.
26. Cavour	F. 3.	55. Vittorio Emanuele	F. 2.
27. Carlo Alberto	F. 3.	56. Telegrafi	F. 3.
28. Emanuele Filiberto	E. 3.	57. Università	F. 2.

Alberghi .

a. Europa	E. 2.	h. Bonne Femme	E. 2.
b. Gr. Hôtel de Turin	E. 4. 5.	i. Hôtel Suisse	E. 4.
c. Hôtel de la Ligurie	F. 4.	k. Caccia Reale	E. 2.
d. Hôtel Feder	F. 3.	l. Hôtel de France & de la Concorde	F. 2. 3.
e. Hôtel Trombetta	E. 3.	m. Tre Corone	E. 2.
f. Gr. Hôtel d' Angleterre	E. 3. 4.	n. Dogana vecchia	E. 2.
g. Albergo Centrale	E. 2.		

may take the train at the *Stazione Porta Susa* (Pl. C, 3, 4), at the end of the Via della Cernaia, the first stopping-place of all the trains of the Novara-Milan line (omnibuses and carriages meet every train), or at the *Stazione Succursale*, on the left bank of the Dora. — Station of the branch line to Rivoli in the Piazza dello Statuto (Pl. C, 2); of that to *Città-Lanzo* between the Piazza Emmanuele Filiberto and the Ponte Mosca (Pl. E, 1).
Hotels. *EUROPA (Pl. a; E, 2), Piazza Castello 19; *GRAND HOTEL DE TURIN (Pl. b; E, 4, 5), opposite the central station; *HOTEL DE LA LIGURIE (Pl. c; F, 4), Via Carlo Alberto; *HOTEL FERRER (Pl. d; F, 5), Via S. Francesco di S. Carlo; *HOTEL TROMBETTA (Pl. e; E, 3), Via Roma 29, Piazza d'Angletener (Pl. f; E, 3, 4), Via Roma 31, and e are of the first class, with similar charges. B. generally at 5 o'clock 4 s. L. 1/4-1, A. 1, omnibus g are more in the Italian style, and have trattorie. LERGO CENTRALE (Pl. g; E, 2), Via delle Finanze, A. 3/4 fr.; BONNE FEMME (Pl. h; E, 2), Via Bar spoken of. HOTEL SUISSE (Pl. i; E, 4), Via ral station, B. from 2 1/2, B. 1 1/4, D. with wine ACCIA REALE (Pl. k; E, 2), Piazza Castello 18; LA CONCORDE (Pl. l; F, 2, 3), Via di Po 20; TAS S. TOMMASO 13; DOGANA VECCHIA (Pl. n; E, 2), bar the Palazzo di Città, B. 1 1/2, L. 1/2 fr., A. 60, n of; VILLE DE BOLOGNE, Corso Principe Ame kind of bread in long, thin, and crisp sticks, lace. Best wines: *Barbèra*, *Barolo*, *Nebiole*,

Piazza Carignano 2, much frequented in the res; *Paris*, Via di Po 21; *Antica Versa*, Via sa S. Carlo, D. with wine 8 fr., in a room on Galleria Geisser, Via S. Teresa 6 (Vienna beer); in the last two Italian, in the others French also at the *Stazione Centrale*. *Trattoria S. od *Piedmontese Wine* ("Barbèra") at the Trattoria and at the *Coccagna* ("Barolo"), Via Dora Grossa. Via di Po 21; *S. Carlo, Piazza S. Carlo 2; *Madera, Via Lagrange 10; *Romano, by the alpina, in the Piazza Castello (café chantant in rsa, Via Roma 25; *Liguria*, Corso del Re, near a. Bass, Baratti & Milano, both in the Piazza At the above-mentioned "Caffè Romano; Dreher, beer); Lump, at the corner of Via dell' Ar- the *Birraria*, Via di Dora Grossa 5; in the alpina (p. 63). and in most of the piazzas and in the streets Po. Per drive (corsa) 1 fr., at night (12-6 a.m.) fr., first hour (ora) 1 fr. 50 c., each following 1, 2, and 1 fr.; each trunk 20 c. — Two-horse

riage 50 c. more in each case.
 ramways. From the Piazza C
 ge to the *Barriera di Nizza*
 nuele, across the bridge over t
 cenza (Pl. H, 5), and on to t
 est route and then to the left to
 adonna del Pione-Gastino; 4. By the
 Donato and Martinetto (Pl. A, 2); 5. By the Via Garibaldi or Dora Grossa
 adonna del Pione-Gastino; 6. By the Via Palazzo della Città, and the
 Piazza S. Carlo, and the Stazione Centrale to the Corso
 Bodoni, and Via Borgonuovo to the *Botanic Garden* and *Via Nizza*
 (in connection with No. 6). — From the Piazza VITTORIO EMMANUELE
 (Pl. G, 3). 1. By the Via Bava, Corso Maurizio, and Corso Regina Mar-
 gherita to the Piazza dello Statuto (Pl. C, 2); 2. By the Via Plana and
 Via Maria Vittoria to the Piazza dello Statuto; 3. By the Via Bonafous,

Corso Lungo Po, and Corso Vitt. Emmanuele to the *Piazza Solferino*. — From the *PIAZZA DELLO STATUTO* (Pl. C, 2) to *Tesoriera* and *Rivoli*. — From *VIA SACCHI* (Pl. E, 5): 1. To *Massano* and on to *Giaveno*; 2. To *Villa Stupinigi* and *Vinovo*. — From the *PIAZZA NIZZA* to *Carignano* (p. 83) and *Carmagnola* (p. 83), and to *Saluzzo* (p. 118). — From the *PIAZZA EMMANUELE FILIBERTO* (Pl. E, 1): 1. By the Corso Regina Margherita, Corso Maurizio, Via Rossini, Piazza Carlo Emmanuele and Piazza Mad. Cristina to the *Corso del Valentino* (Pl. F, 5); 2. By the Corso Reg. Margherita, Piazza Savoia, Piazza Solferino, Via Oporto, and Via S. Secondo to the *Via Sommeiller*.

Consuls. *British*, Via di S. Filippo 20. *American*, Via de' Fiori 19.

Post Office, Via d'Angennes 10. **Telegraph Office**, Via d'Angennes 8.

Booksellers. *Loescher*, Via di Po 19, with circulating library of English, French, German, and other books; *Casanova*, Via Accademia delle Scienze. — *Fine Arts Warehouse*: Cerruti, Galleria Subalpina (p. 63).

Military Music in the Piazza Castello every afternoon; on Sundays 12-2, in summer in the Giardino Reale, in winter in the Piazza Vittorio Emmanuele; in the Piazza d'Armi in summer during the Corso. — The chief promenades are the avenues of the Piazza d'Armi.

Baths. Via Provvidenza 40; Bagni di S. Carlo, Via Roma 22; Bagni di S. Giuseppe, Via S. Teresa 21; Bagni Cavour, Via Lagrange 22. Bath 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ fr., with fee of 20c. — *Swimming Bath* (scuola di nuoto) above the old bridge over the Po (Pl. G, 8; 60c.).

Theatres. *Teatro Regio* (Pl. 52), in the Piazza Castello, for operas and ballets, with seats for 2500, generally open during Lent and the Carnival only (admission 3fr., reserved seats 6fr.); *Carignano* (Pl. 49), in the Piazza of that name, for Italian comedies, open the greater part of the year; *D'Angennes* (Pl. 48), Via Borgo Nuovo, *Rossini* (Pl. 53), Via di Po 24, these two for plays in the Piedmontese dialect; *Scribe* (Pl. 54), Via Zecca 29, French, etc.

English Church Service performed in a chapel at the back of the Tempio Valdese (Pl. 18).

Principal Attractions: Armoury (p. 64), Picture Gallery (p. 66) and Museum of Antiquities (p. 65), Museo Civico (p. 71), monuments in the cathedral (p. 68), view from the Capuchin monastery (p. 72).

Turin (785 ft.), the Roman *Augusta Taurinorum*, founded by the Taurini, a Ligurian tribe, destroyed by Hannibal B.C. 218, and subsequently re-erected, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1859 to 1865 it was the capital of Italy and residence of the king. Turin, the seat of a university and of a military academy, and the headquarters of the 1st Italian Corps d'Armée, is situated in an extensive plain on the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain of the *Po* is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 72; Superga, p. 73). Turin has always been the focus of the national struggles for unity, and by the industry and perseverance of its citizens has recovered from the severe losses consequent on the removal of the court. The population in 1882, including surrounding villages, was 252,900, of the town itself about 220,000 (in 1377, 4,200; in 1631, 36,447; in 1799, 80,752; and in 1848, 130,849).

Turin is conspicuous among the principal cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses

3, broad, straight streets (formerly called *Contrade*, now *es*, and numerous gardens. Its history explains this. The old town, with slight variations, is ascertained to be the same colony founded by the Emperor Augustus. It formed a *Via di Dora Grossa*, which runs between the *Piazza Castello* and the *Piazza della Consolata*. It had four principal gates, of which only the *N.* (in the *Palazzo delle Torri*, Pl. 44) still exists. The town was comprised within this circumference during the middle of the 17th cent., under the princes of Savoy, a systematic plan of fortifications constructed by Francis I. in 1586, and finally the siege of 1706, which carried away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French in the session of the city and environs in 1801, and the citadel was destroyed to the railway in 1857.

The principal *Piazza Castello* (Pl. E, F, 2), with the *Royal Palace*, is the centre of the town. From this point the busy streets radiate: — the *Via Roma*, the *Via di Dora Grossa* (or *Via Po*), and the broad and handsome *Via di Po*, leading to the river. The *Piazza Castello* is flanked by arcades (*Portici*), containing the handsomest of which are near the *Piazza Castello* (the *Portici di Vittorio Emanuele*). These arcades present a busy and brilliant scene, especially in the evening, when lighted by gas. The University in the *Via Cavour* (Pl. 70). — In the S.E. angle of the *Piazza Castello* is the *Palazzo dell' Industria Subalpina*, containing cafés, a large concert room, and a library, which deserves a visit, though inferior to the *Palazzo di Brera* at Milan. The other end of the arcade is in the *Piazza Vittorio Emanuele* (p. 65).

The *Palazzo Madama* (Pl. 39; E, 2), the ancient castle, a lofty pile in the centre of the *Piazza Castello*, is the only building of which Turin boasts, and was erected by the Duke of Savoy, when master of the town in the latter half of the 16th century. It owes its present name to the mother of King Victor Emmanuel II., who as Dowager Duchess (*'Madama Reale'*) rebuilt and embellished it in 1718 by the addition of a double flight of steps and the façade with marble columns on the W. side, from a design by *Juvara*. The two original towers on the E. side are still standing; two others on the W. side, which contained an observatory, are concealed by the façade. The *Palazzo Madama* was the seat of the Italian senate, and contains several institutions. — In front of the *Palazzo Madama* is the *Monument to the Sardinian Army* (Pl. 24) by *Vincenzo Vignola*, erected by the Milanese in 1859.

On the S. side of the *Piazza Castello* is situated the *Palazzo Reale* (Pl. 43; E, 2), begun in 1660, a plain edifice, which has been sumptuously fitted up in the interior. The palace is approached from the *Piazza* by a gate, the pillars of which are supported by two groups in bronze of *Castor and Pollux*, designed by *Canova* in 1842. To the left in the hall of the palace is the *Salotto di Maria Teresa*.

lance, to which the public are admitted, in a niche near the staircase, is the 'Cavallo di Marmo', an equestrian statue of Duke Victor Amadeus I. (d 1637), the statue is of bronze, the horse in marble, below the latter are two slaves. The steps have recently been magnificently embellished, among the statues those of Emmanuel Philibert, by Varni, and Carlo Alberto, by Vela, deserve special notice. The royal apartments are generally accessible in the absence of the king.

The long S. E. wing of the edifice (*Galleria Beniamini*) contains the *ROYAL ARMOURY (*Armeria Reale*, Pl 4; E, 2, entered from the arcade, first door to the right when approached from the palace), opposite and to the N. E. of the Palazzo Madama. It is open to the public on Sundays, 11-3 o'clock, and daily at the same hours by tickets (obtained between 11 and 3 o'clock at the office of the secretary of the Armoury, on the ground-floor). The collection is very choice and in admirable order (custodian 1/2-1 fr.).

In the centre of Room I are a bronze statuette of Napoleon I, the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two French regimental eagles, and two kettle drums captured at the battle of Turin in 1798. Numerous models of modern weapons, in a cabinet near the window, Prussian helmets, then Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1850, a gilded wreath of laurel by Turin 1860, and a sword in 1860, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert, Piedmontese flags from the wars of 1848-49 over the cabinets. The long Hall contains, on the right, a gigantic suit of armour worn at the Battle of Pavía by an equerry of Francis I. of France; beyond it, in front of the chimney piece, a choice and very valuable collection of 32 battle axes, a sword executed by Bonaventura Cellini (?), and some finely ornamented helmets of the 12th and 16th centuries. Under glass, a *Shield by Bonaventura Cellini (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Braccian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, we observe the sword of St. Maurice, the sabre of Tippeco Sahib, etc. In the cabinet A are Roman weapons, helmets, and the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann v. Werth (d 1632), bearing a German inscription in verse.

THE LIBRARY OF VICTOR EMANUEL (shown at historical, and genealogical works are any of them are embellished with miniatures. It also contains a valuable collection of *Fine* (portrait of himself), *Pro Arte*. A short staircase ascends hence to the library, medals, carved ivory, etc., which the Armoury.

Armeria Reale, Pl E, F, 2), entered from Palazzo Madama, is open daily in summer 11-3, on Sundays and festivals 11-2, military. Fine view of the Superga. Connected with is a well-stocked Zoological Garden (open to

the
(1st
story

to the Garden
P. 62.

with his lyre, and a lion, goat, and ass, probably the animals listening to him. — We now enter the — I. GALLERY to the left. Statues of Jupiter, Arsyas and Olympus, Youth (restored as Mercury), Hercules killing the snakes, Cupid asleep, Amazon (in green basalt; freely restored). Inscriptions.

The SMALL ANTIQUITIES are on the *First Floor*, and consist of mummies, papyrus writings, scarabees, trinkets, vases, and porcelain statues and terracottas, many of which are Graeco-Roman. In the centre of the second room is the formerly celebrated *Tabula Isiaca*, found in the pontificate of Pope Paul III. (d. 1549) in the Villa Caffarelli at Rome, a tablet of bronze with hieroglyphics and figures partially inlaid with silver. Attempts to decipher the characters elicited the most profound and erudite explanations and conjectures from the savants of three centuries, but it has been recently proved that the tablet is spurious, having been manufactured at Rome in the reign of Hadrian. The celebrated papyrus with fragments of the annals of Manetho (a list of the kings of Egypt down to the 19th dynasty), discovered by Champollion, and the book of the Dead, edited by Lepsius, are also preserved here. — We now turn to the left into a room containing antiquities from Cyprus, at the door of which are two Assyrian reliefs, the heads of a king and a much.

Beyond, on the left, is a room devoted to Roman Sculptures: in the middle, heads of poets and philosophers; along the window-wall, busts of emperors; in the corner to the left, colossal head of a goddess, found at Alba in 1839, fine *Head of Venus (bust modern), head of Antinous, etc. On the right are the Graeco-Etruscan Vases and Terracottas (*Head of Medusa, Mercury and a youth, Olympus from the group already mentioned, graceful dancing nymphs; by the window, early Italian vessels), and the Bronzes, including a tripod and a *Silenus, found near Turin, head of Caligula, and *Minerva, found in the Versa near Tradella in 1829. A few silver reliefs are also exhibited here. — The room in the middle contains terracottas and glass.

The *Picture Gallery (*Pinacoteca*), on the second floor, consists of 15 rooms containing upwards of 500 paintings. This collection, being of recent date, cannot boast of a very distinct character like most of the other Italian galleries; but it affords the traveller an excellent opportunity of becoming better acquainted with the works of *Gaudenzio Ferrari* (1484-1549), in which we can distinctly trace Leonardo's inspiration, coupled with the influence of the Umbrian school (Nos. 49 and 54). The early Piedmontese painter, *Macrino d'Alba* (1460-1510), and his pupil *De Ferrari da Chivasso* may also be studied here. *Sodoma* (*Giovanni Antonio Bazzi*, 1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. *Lorenzo di Credi's* (1459-1537) Madonna, No. 356, of this master's best period, shows that he was influenced by Leonardo. Numerous and important works of the old Netherlandish school, such as: 359. *Petrus Christus*; 358. *Memling*; 340. Sketch by *Rubens*; 338, 351, 363, 384. by *Van Dyck*. (Catalogue 1 fr. 25 c.).

I. ROOM. Princes of the House of Savoy and battle-pieces. Beginning on the right: ten of the battles fought by Prince Eugene, by *Hugtenburg*; thirteen portraits of members of the House of Savoy; 28. *Horace Vernet*, King Charles Albert; 29, 31. *Clouet*; 26, 30. *Van Dyck*; 4. *Van chuppen*, Prince Eugene on horseback.

II. ROOM: *Defendente Deferrari*, Madonna with SS. George and Barbara and Charles III. of Savoy (ancient frame); *49. *Gaud. Ferrari*, St. Peter and donor; 50. *Sodoma*, Holy Family; 50 bis. *Macrino d'Alba*, Madonna and saints (1498); *Gaudenzio Ferrari*, 52. Madonna and St. Elisa-

beth, 53. God donna and sain
58. Visitation;
III. ROOM:
simo d'Azeglio.
V. ROOM.

angels, by the s
of *Sandro Bottic*
ed); 106. *Bugias*
The boy Jesus
Julius II. in the
rine and Peter
bigio, *Annunciati*
tombment in the
painted on silk; 1
husband *Cosimo I.*

VI. ROOM. 1
Schiavone, Mythol
before Solomon; 1
sician; unnumbere

VII. ROOM. 10
Cupid at the forge
maus, after *Titian*

VIII. ROOM. Pe
celebrated original

IX. ROOM. Fr
by *De Heem*. — T

X. ROOM. 234.
feet; 236. *Guido R.*
cades of Tivoli; *2
Gentileschi, Annunc

XI. ROOM. 257
Rosa; 263. *Albani*,
276. *Carlo Dolce*, Ma
285. *Maratta*, Mador

XII. ROOM. N
Passion; 309. *Adora*
cent.); *312, 320. /
with portrait of the

Bril, Landscape; 325.
of England; *340. *Ri*
Uffizi; *351. *Van Dyc*

XIII. ROOM, con
Credi, Madonna; *3
Sorrows of Mary, the
chronological compos

artists; 359. *Petrus Cris*
the figures by *A. van*
a fine portrait; 364. *D.*

ing a bridge; 368. *D.*
the artist and his fami
*373. *Raphael*, Madonna

is at Munich); 374. *S. Be*
*376. *Sodoma*, *Lucretia* k
ing; 377 bis. *Jan Livens*,

scape with accessories; 3
Brueghel, Quay; *384. *Va*

this master in Italy, pain
(*Gherardo delle Notti*), Sa
bein, Portrait of Erasmus;

Girl plucking grapes; 392.
Holy Family; 394. *C. Nets*

XIV. ROOM. 398. *P.*

both, 58. God the Father, 59. Descent from the Cross; 60. Madonna, Madonna and saints; Gaud. Ferrari, 57 Joachim driven from the Temple, 66. Visitation; unnumbered, *Bernardo da Madonna*, Madonna (1570).

III Room. Unimportant works. — IV. ROOM. 80. Landscape by *Massimo d'Assisi*.

V Room. 90. *Fra Angelico da Pisolo* (?), Madonna; 94, 95. Adoring angels, by the same; 97. *Pietro Polajuolo*, Tobias and the angel, 98. School of *Sandro Botticelli*, Same subject, 101. *F. Francia*, Entombment (retouched); 108. *Bugiardini* (School of Ghirlandajo), Holy Family; 109. *Correggio*, The boy Jesus in the Temple; 108 bis. After *Raphael*, Portrait of Julius II in the Palazzo Pitti at Florence; 114. *Gian Agostino*, Portrait of *San*

rus and Peter Martyr; 115. *Girolamo Savoldo*, Holy Family, Annunciation; 122. *Franc. Penni*, Good copy (161 tombment in the Palazzo Borghese at Rome; 127 bis. C painted on silk; 127, 128. *Bronzino*, Portraits of Eleonora, husband Cosimo I de' Medici; 128. After *Titian*, an old.

VI Room. 131. *Sanfazio*, Holy Family; 137, 138. *Achivone*, Mythological scenes; 157. *Paolo Veronese*, T before Solomon; 160. *Agostino Carracci*, Landscape; 161. *Sticlan*; unnumbered, *Gios. Bellini*, *Berial Visconti*, M

VII Room. 183. *Guido Reni*, John the Baptist; 184. Cupid at the forge; 174. *Spagnoletto*, St. Jerome; 189. *man*, after *Titian* (original in the Louvre).

VIII Room. Porcelain paintings by *Constantin* of G celebrated originals; *Leon della Robbia*, Adoration of the

IX. Room. Fruit and flower-pieces, 20. by *Snyders*, by *De Heem*. — Then a corridor with inferior works.

X Room. 254. *Paolo Veronese*, Mary Magdalene washing feet; 256. *Guido Reni*, Group of Cupids; 257, 258. *Peutze*, the Saviour's eader of Tivoli; 259, 262. *Guercino*, S. Francesco, *Ecce Homo*; 261. *Strozz*, Homer

XI Room. 267, 268. *Sassoferrate*, Madonna; 269, 270, 271, 274. *Albani*, The first called 'A Room'; 269. *Albani*, *Salmacis*; 269, 274, 271, 274. *Albani*, The four Eleman Views of Turin; 276. *Carlo Dolci*, Madonna; 283, 284. *Bernardo Bellotto*, Sibyls; 285. *Meratta*, Madonna; 299, 300. *Angelica Kaufmann*, *Capitaneum*

XII Room. Netherlands and German school. 306. *Passion*; 309. Adoration of the Magi in the style of *Hieron. Bosch* (18th cent.); 312, 320. *Regier van der Weyden*, Madonna and St. Elizabeth with portrait of the donor; 319. *Brug*, Portrait of Calvin (17th cent.); 320. *Goltz*, Warriors; 325. *Van Dyck*, Children of Charles I. of England; 340. *Subens*, Sketch of his apothecists of Spain; 361. *Van Dyck*, Princess Clara Eugenia of Spain; 362. *Paul*

XIII Room, containing the gems of the c. 363. *Guercino*, Madonna; 364. *Guercino*, Madonna; 365. *Guercino*, Madonna; 366. *Guercino*, Madonna; 367. *Guercino*, Madonna; 368. *Guercino*, Madonna; 369. *Guercino*, Madonna; 370. *Guercino*, Madonna; 371. *Guercino*, Madonna; 372. *Guercino*, Madonna; 373. *Guercino*, Madonna; 374. *Guercino*, Madonna; 375. *Guercino*, Madonna; 376. *Guercino*, Madonna; 377. *Guercino*, Madonna; 378. *Guercino*, Madonna; 379. *Guercino*, Madonna; 380. *Guercino*, Madonna; 381. *Guercino*, Madonna; 382. *Guercino*, Madonna; 383. *Guercino*, Madonna; 384. *Guercino*, Madonna; 385. *Guercino*, Madonna; 386. *Guercino*, Madonna; 387. *Guercino*, Madonna; 388. *Guercino*, Madonna; 389. *Guercino*, Madonna; 390. *Guercino*, Madonna; 391. *Guercino*, Madonna; 392. *Guercino*, Madonna; 393. *Guercino*, Madonna; 394. *Guercino*, Madonna; 395. *Guercino*, Madonna; 396. *Guercino*, Madonna; 397. *Guercino*, Madonna; 398. *Guercino*, Madonna; 399. *Guercino*, Madonna; 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Magi; 417. *School of Rubens*, Soldier and girl; 420. *Wouwerman*, Horse-market; 435. *Gerard Dou*, Portrait; *428. *Teniers*, Younger, Card-players; 441. *B. Fabritius*, Domestic scene; 458. *Schalcken*, Old woman; 434. *J. Ruysdael*, Landscape.

XV. Room. 478, 483. *Claude Lorrain*, Landscapes; 481. *Bourguignon*, Battle; 494. *P. Mignard*, Louis XIV.

The spacious PIAZZA S. CARLO (Pl. E, 3; 587 ft. long, and 264 ft. wide), which adjoins the Academy, is embellished with the equestrian ***Statue of Emmanuel Philibert** (Pl. 28), Duke of Savoy (d. 1580), surnamed '*Tête de Fer*', in bronze, designed by *Marocchetti* (1838), and placed on a pedestal of granite, with reliefs at the sides. On the W. side the Battle of St. Quentin, gained by the duke under Philip II. of Spain against the French in 1557; on the E. side the Peace of Cateau-Cambrésis (1558), by which the duchy was restored to the House of Savoy. The duke as '*pacem redditurus*' is in the act of sheathing his sword (his armour preserved at the armoury is placed in the same attitude).

The VIA ROMA leads from the Piazza S. Carlo to (N.) the Piazza Castello (p. 63), and (S.) to the Piazza Carlo Felice (p. 70) and the railway-station. — To the left in the Via dell' Ospedale is the *Exchange* (Pl. 6; F, 3), and adjoining it, a *Museo Industriale Italiano* (Pl. 34; F, 3), with a technological collection. Farther on is the large *Ospedale S. Giovanni Battista* (Pl. 35; F, 3). — The cross-street leads in a N. direction to the PIAZZA CARLO EMMANUELE II. (Pl. F, 3), with a handsome ***Monument to Cavour** (Pl. 26), by *Dupré* of Florence, erected in 1873: grateful Italy presenting the civic crown to Cavour, who holds a scroll in his left hand with the famous words '*libera chiesa in libero stato*'; the pedestal is adorned with allegorical figures of Justice, Duty, Policy, and Independence; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. For this fine work the sculptor was paid upwards of 30,000 *l.* — In the Via Cavour, at the corner of the Via Lagrange, is the house (Pl. 7) in which Count Cavour was born in 1810 (d. 1861), with a memorial tablet.

Adjoining the Palazzo Reale (p. 63) on the W. side rises the **Cathedral of S. Giovanni Battista** (Pl. 10; E, 2), erected on the site of three ancient churches in 1492-98 by *Meo del Caprino* (of Florence, from *Baccio Pintelli*'s design?) in the Renaissance style, with a marble façade.

The Interior consists of a nave and aisles, a transept, and an octagonal dome in the centre. Over the W. Portal is a copy of *Leonardo da Vinci's Last Supper* (p. 140). Over the second altar on the right are 18 small pictures, blackened with age, by *Deferrari* (not Alb. Dürer). Frescoes on the ceiling modern. The seats of the royal family are on the left of the high-altar.

Behind the high-altar is situated the ***Cappella del Santissimo Sudario** (open during morning mass till 9 o'clock), approached by 37 steps to the right of the high-altar, constructed in the 17th cent. by the Theatine monk *Carini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. This is the burial-

chapel of the Duke of Albert in 1842 with memory of the *Philibert* (d. 1580 1656), 'qui magnam curam destitit quare by Fraccaroli; A contains the ma *Adelaide* (d. 1855) the effect. In a *Sudario*, or part said to have been corridors of the

From the Piazza Basilica to the *delle Torri* (Pl. mediæval tower *Musicale*, or corner from the cathedral erected in 1607 the Host in 145 from 1610, Rou 16, was admitted 1728, but he a

The Palazzo Municipality, and Piazza in front (Pl. 25), surnamed and restorer of group designed tues in front (1.) *Prince Emanuele* (d. 1855), Duke erected in 185 onnade to the *manuel* (d. 187 memorial tablet

The Via Milano, which contains the Via della Corte in which rises the in height, erected jurisdiction in 1

The Via della *La Consolata* donna, and for structure in the *Guarini* in 1679, the left below the Theresa, Queen

chapel of the Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures in the memory of the most illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1580), 'restitutor imperii', by Marchesi; *Prince Thomas* (d. 1658), 'qui magno animo italicam libertatem armis adorsuit nec prius dimicare destitit quam vivere', by Gagini; *Charles Emmanuel II* (d. 1675), by Fraccaroli; *Amadeus VIII* (d. 1461), by Cacciatori. The chapel also contains the marble monument of the late Queen of Sardinia *Maria Adelaide* (d. 1836), by Ravelli. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Sacrisimo Sudario*, or part of the linen cloth in which the body of the Saviour is said to have been wrapped. — The door in the centre leads to the upper corridors of the royal palace, which are used as a public thoroughfare.

From the Piazza S. Giovanni we proceed through the Via della Basilica to the VIA PORTA PALATINA, which leads to the Palazzo delle Terzi (Pl. 44; E, 2), one of the old Roman gates, with two medieval towers. It has recently been converted into a *Liceo Musicale*, or conservatorium of music. In the same street, not far from the cathedral, is the church of *Corpus Domini* (Pl. 12, E, 2), erected in 1607 by Vittoni, and deriving its name from a miracle of the Host in 1453. — In the adjacent church of *S. Spirito*, dating from 1610, Rousseau, when an exile from Geneva, at the age of 16, was admitted within the pale of the Roman Catholic Church in 1728, but he again professed Calvinism at Geneva in 1764.

The Palazzo di Città (Pl. 37; E, 2), the seat of the municipality, and containing a library, was erected in 1659. The Piazza in front of it is adorned with a monument to *Amadeus VI.* (Pl. 25), surnamed the 'conte verde', the or of the Turks (383), a bronze and restorer of the imperial throne of Greece. The marble statue group designed by Palagi, and erected in 1860, (town-hall) of (l.) *Prince Eugene* (p. 73; d. 1736) and (r.) *Prince Ferdinand* (d. 1856), Duke of Genoa and brother of Victor Emmanuel, were erected in 1858, that of *King Charles Albert* (d. 1849) in the colonnade to the left was erected in 1859; that of *King Victor Emmanuel* (d. 1878), to the right, in 1860. Opposite these statues are memorial tablets bearing reference to the events of their reigns.

The Via Milano leads hence to the N. to the church of *S. Domenico*, which contains a Madonna and St. Dominic by Guercino. The Via della Corte d'Appello runs W. to the PIAZZA SAVOIA (Pl. D, 2), in which rises the Monumento Suardi (Pl. 32), an obelisk 76 ft. in height, erected to commemorate the abolition of ecclesiastical jurisdiction in 1860, and named after Suardi, minister of justice.

The Via della Consolata leads hence to the church of — La Consolata (Pl. 11; D, 2), containing a highly revered Madonna, and formed by the union of three churches; the present structure in the 'baroque' style of the 17th cent., was erected by Guarini in 1679, and decorated by Juvara in 1714. The chapel to the left below the dome contains the kneeling statues of *Maria Theresa*, Queen of Charles Albert, and *Maria Adelaide*, Queen of

6 p.m. in summer, and 2-4 and 7-10 p.m. in winter; closed in Sept.), numbers 200,000 vols and contains a number of valuable manuscripts from Bobbio and rare editions (Aldi). The University (founded in 1404) has at present a staff of 85 professors, and numbers about 1500 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the Accademia Albertina delle Belle Arti (Pl. 1, F, 3; shown on weekdays on payment of a fee). It contains a small collection of pictures and numerous good engravings and drawings, among them a cartoon by Leon. da Vinci and 24 fine cartoons by Gaudenzio Ferrari. The Via Montebello, the next cross-street, leads to the new Synagogue (Pl. 47; G, 2), begun by Antonelli in 1863, but afterwards discontinued for lack of funds, and now being finished at the expense of the city, as a memorial of Victor Emmanuel; it is a building resembling a tower, with a singular façade consisting of several rows of columns, and will when finished be the tallest in Turin (354 ft.).

The Via di Gaudenzio Ferrari, No. 1, is situated the Museo Civico (Pl. 33; F, 2), containing the civic collections (open gratis on Sun. and Thurs., 11-8; on other days, fee 1 fr.).

FIRST FLOOR. Early sculptures, early medieval relief of the Madonna and Child, of the post Vagnone (d. 1400) with reliefs of Orpheus and Hercules, terra-cottas, wood-carvings of the 16th cent., a copy of the Buonarroti's 'Pietà'. — **Second Floor.** Modern paintings and sculptures. Marble bust by Fontana, and Dante by Vela. The realistic tendency in Italian art is well illustrated in the death agonies depicted in the 'Femine de Claude' by Francesco, illustrating the events of 1859-61. In the last room are a good water-colours by Bassetti, the 'Plebiscite in Naples'. In the last room are a few old paintings by Bart. Vivarini, Seguardini, B. Vico, and a marble bust of Sappho by Canova. **Second Floor.** Sculptures in wood, tapestry, bronzes and iron work. Wood and ivory carvings; six pieces of sculpture from the 16th cent., by Bambaia. R. 16 Miniatures (mi de Fois (p. 138), by Bambaia. R. 17 Italian o. R. 18. R. 19. R. 20. R. 21. R. 22. R. 23. R. 24. R. 25. R. 26. R. 27. R. 28. R. 29. 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church of **S. Massimo** (Pl. 15; F, G, 4), built in 1849-54 in the style of a Roman temple, surmounted by a dome. The façade is adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by Albertoni.

In the Corso del Re, which leads from the iron bridge to the Piazza Carlo Felice, on the left, is the handsome Protestant Church (*Tempio Valdese*; Pl. 18, F 4; see p. 73), completed in 1854, the first erected at Turin since the establishment of religious toleration in 1848.

A favourite promenade, especially in the evening, is the ***Nuovo Giardino Pubblico** (Pl. G, 4, 5), above the iron bridge on the left bank of the Po (Café). It comprises the *Botanical Garden*, and extends beyond the royal château *Il Valentino*, a turreted building of the 17th cent., now occupied by the *Polytechnic School*. In the adjacent Corso Massimo d'Azeglio is the *Tiro Nazionale*, a well equipped rifle-range.

Opposite the spacious Piazza Vittorio Emanuele (see p. 63; Pl. G, 3) the Po, here 175 yds. wide and 10 ft. deep, is crossed by a *Bridge* of five arches, constructed of granite in 1810. (Above the bridge are the swimming-baths, p. 62.) Beyond the bridge, on the right bank of the river is a flight of 32 steps ascending to the spacious dome-church of **Gran Madre di Dio** (Pl. 14; H, 3), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups sculptured in stone on the flight of steps are emblematical of Faith and Charity. The lofty columns of the portico are monoliths of granite. — A few hundred yards farther is the *Villa della Regina*, now a school for the daughters of officers who have fallen in battle. To the right a new road leads to the ***Trattoria S. Margherita**, commanding a fine view of the Alps.

Following the *Via di Moncalieri* to the right, we reach the wooded hill on which rises the **Capuchin Monastery, Il Monte** (Pl. H, 3, 4), $\frac{1}{4}$ hr's walk from the bridge. Two paths ascend the hill, the wider of which, to the left, is preferable, being shady and unpaved. At the station is a station of the Italian Alpine Club (p. 26), which commands a fine view of the Alps in the right) the snowy summit of Monte Rosa on the Grand-Paradis (13,780 ft.), and farther W. the valley of Susa (p. 26), rising conspicuously on a hill (p. 26), above it the **Roche-Melon** (11,660 ft.) to the right of Cenis, and farther S.W. Monte Viso (12,670 ft.). Morning is most favourable for the view. The club-house contains interesting maps. This hill of the Capuchins has always been a point of great importance in the military history of Turin, as fortified down to 1802.

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The **Cemetery** (*Campo Santo*, open 12-4 o'cl. in winter in fine weather; in March and April 1-5; in summer 3-8; in Sept. and Oct. 2-4 only; single cab fare), $1\frac{1}{2}$ M. N.E. of Turin, and reached from the Ponte delle Benne by a shady avenue (the road to Chivasso, see p. 77), deserves a visit. The front part is enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with small domes. To the left by the wall in the first section is the tomb of *Silvio Pellico* (d. 1854); in the other section we observe the names of many celebrated modern Italians, such as *d'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, and *Pinelli*. A separate space on the N. side is reserved for the interment of non-Romanists.

The **Superga*, or *Soperga* (2555 ft.), the royal burial-church, a handsome edifice with a colonnade in front, and surmounted by a dome, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit, and commands a splendid view (comp. the Map, p. 61). The building was begun in 1718, from designs by *Juvara*, and was completed in 1731 (closed 12-2). Adjacent are a seminary for priests and a trattoria. — It was near the Superga that the famous battle of Turin between the Italians and French was fought, 7th Sept. 1706, in which the latter were signally defeated, and by which the House of Savoy regained the Duchy, which was created a kingdom in the Peace of Utrecht, 1713. It is said that Prince Eugene reconnoitred the hostile camp from this height before the commencement of the battle, and that, observing symptoms of irresolution in their movements, he observed to Duke Amadeus II. '*Il me semble, que ces gens-là sont à demi battus*'. The latter, it is said, on this occasion vowed to erect a church here in honour of the Virgin, in case of his success in the battle. An annual thanksgiving still takes place in the church on 8th Sept.

Pedestrians require three good hours to reach the Superga. The pleasantest way is to take the tramway as far as the *Madonna del Pilone*, about $\frac{3}{4}$ M. below Turin, where donkeys (*somarelli*, 2-3 fr.) may be engaged for the ascent of the hill. Two-horse carriage from Turin and back, 25 fr. (not recommended, as the road is very rough at places).

Excursion from Turin to the VALLEYS OF THE WALDENSES (*Vallées Valdaises*), extending along the French frontier, about 30 M. to the S.W. The well-known and interesting Protestant communities (about 25,000 souls) who have occupied these valleys for 600 years, have steadily adhered to the faith for which they were formerly so cruelly persecuted. Their language is French. Railway from Turin to Pignerol, Ital. *Pinerolo* (with a monument to *Gen. Brignone* by Tabacchi), in $1\frac{1}{2}$ hr. (fares 3 fr. 45, 2 fr. 60, 1 fr. 75 c.); omnibus thence once daily in 1 hr. (fare 1 fr.; one-horse carr. there and back $7\frac{1}{2}$ fr.) to La Tour, Ital. *Torre Pellice*, formerly *Torre Luserna* (*L'Ours*; *Lion d'Or*), the chief of these communities, which possesses excellent schools. — From Pignerol a road ascends the valley of the *Chusone* by *Perosa* and *Fenestrelle*, a strongly fortified place, to the *Mont Genève* and the French fortress of *Briançon* in the lofty valley of the *Durance*. At *Cesanne* this road unites with that from Susa.

10. From Turin to Aosta.

81 M. RAILWAY to Ivrea (39 M.) in $2\frac{1}{4}$ - $2\frac{3}{4}$ hrs. (fares 7 fr. 5, 4 fr. 95, 3 fr. 45 c.). DILIGENCE thence to Aosta (42 M.) in 9 hrs.

From Turin to (18 M.) *Chivasso*, see p. 77. Between the depressions of the lower mountains the snowy summits of the Grand-Paradis are conspicuous; farther to the E., Monte Rosa is visible.

At Chivasso carriages are changed. — 22 M. *Montanaro*, 27 M. *Caluso*, and 27 M. *Strambino*, villages of some importance.

Europa, in the Dora Promenade; *Unita* town with 7600 inhab., is picturesquely situated (French Doire), on the slope of a hill and well-preserved ancient Castle, with a now a prison. Adjacent is the modern which was restored in 1855. An ancient joining Piazza. A monument was erected in honour of the minister *Ettore Perrone*, who fell in 1848. The ancient *Eporedia*, which was founded in C. 100, in order to command the Alpine passes (little St. Bernard. Pleasant walk to the lake-church) and the lake of *S. Giuseppe* (1 hr.).

is one of the S. gateways to the Alps. The river here $1\frac{1}{2}$ M. in breadth, is flanked with steep height. The Road skirts the Dora Promenade. On a height to the right stands the ruined castle of *Montalto* (a waterfall near the town the hills farther on. The vines are carefully cultivated. The road leads to *Vittone* and *Carema*. At — *St. Martin* (*Rosa Rossa*) the road descends from Monte Rosa. The bold rocks of the brook higher up is a Roman ruined castle here are most picturesque. Several forges are situated on the bank

The river ascends rapidly through a profound valley, on the right rises a precipitous cliff by the picturesque **Fort Bard* (1019) a mass of rock in a most commanding position. In 1052 by Duke Amadeus of Savoy besieged, and in May, 1800, before the castle gallantly defended by 400 Austrians, the army in check for a week.

The solid rock, no longer leads by the old course of the Dora, below the fort. *Camporciro*, or *Champorcher*.

Ecu de France, or *Poste*; **Couronne* (the *Val de Challant*).

Susa (p. 26) were alternately occupied by the Lombards, and belonged for a long time to the French Empire, in consequence of which it dominates in these Italian districts. It is now almost exclusively French, while at present it is almost exclusively Italian.

The ruined castle of *St. Ger-*

main, through passage, the insertion of water, of *Montjoie* the road, of *St. Gernard*. As soon as the road is entered, the richest vegetation (below), a beautiful view.

Near *S. Gernard* spring and bath $27\frac{1}{2}$ M. the capital of the valley some houses. a bridge-path (see *Baedeke*).

The road is flanked by vines. The view of the best is of the imposing retreat of Monte Rosa, on the left the bold peaks (above). The beautiful *Ruitor*.

To the left, the picturesque fragments of an old castle. A footpath leads to the hill above (now a beautiful view from the

42 M. *Aosta* of the town, on the place), the *Augusta* capital (5600 inhab.) the confluence of the valley was anciently commanded the pass the two most important harassed the Roman empire the coffers of the tribe was finally exhausted captured the whole have sold them as slaves.

AOSTA.

10. Route. 75

stilly situated, soon comes into view. The road ascends the long and steep **Defile of Montjovet**. The rock-hewn may have been originally, constructed by the Romans, though ip tion asserts the contrary. The **Doire** forms a succession falls in its rugged channel far below. The small village of Montjovet, on the roofs of which the traveller looks down from precariously to the rocks. The castle remains again visible from several different points of view. As the region of the valley in which Aosta is situated d, a grand and picturesque landscape, enhanced by the vegetation, is disclosed. The **Pont des Salassins** (see a bridge crossing a profound ravine, commands a magnificent view of the castle of **Usselle**. On the left rises the castle of **Usselle**. r St. Vincent (**Lion d'Or**; **Ecu de France**) is a mineral id bath-establishment. Then (1½ M. farther) — M. **Châtillon** (1738 ft.; **Hôtel de Londres**; **Lion d'Or**, poor), al of this district, possessing a number of forges and hand- izes. To the N. opens the **Val Tournanche**, through which path leads to the **Theodule Pass** (10,899 ft.) and **Zermatt** **deker's Switzerland** (and). road is shaded by walnut and chestnut-trees and trellised The wine of **Chambave**, about 3 M. from **Châtillon**, is one est in Piedmont. A slight eminence here commands an retrospect; to the E. rise several of the snowy summits of sa, on the right of the **Castor and Pollux** (the 'Zwillinge'), on the bold peak of the **Matterhorn** and the **Theodule Pass** (see The background and towards the W. is formed by the triple-tuator. e left, at the entrance of the valley of **Chambave**, stands picturesque castle of **Fenis**. The poor village of **Nus**, with s of an old castle, lies midway between **Châtillon** and **Aosta**. tpath leads from **Villefranche** to the castle of **Quart** on the e (now a hospital) and descends on the other side. Beau- w from the summit. . **Aosta** (1912 ft.; ***Hôtel du Montblanc**, at the upper end wn, on the road to **Courmayeur**; **Couronne**, in the market- he **Augusta Praetoria Salassorum** of the Romans, now the 5600 inhab.) of the Italian province of that name, lies at uence of the **Buttier** and the **Doire**, or **Dora Baltea**. The as anciently inhabited by the **Salassi**, a Celtic race, who led the passage of the Great **Little St. Bernard**, most important routes from Italy to Gaul. They frequently the **Roman** in various ways, and on one occasion plun- s coffered a of **Cæsar** himself. After protracted struggles the s finally extirpated by **Augustus**, who is said to have the who e of the survivors, 36,000 in number, and to l them as slaves at **Eporedia**. He then founded **Aosta** to

ads, named it after himself, and garrisoned it of the Prætorian cohorts.

which still remain testify to its ancient importance. Walls, flanked with strong towers, and forming a long by 620 yds. wide, are preserved in their original state on the S.W. side the ancient facing and cornice still *in situ*. The walls of the old *Theatre* and *Amphitheatre* are visible above the houses in the old place.

Direct road leads to the E., through the ancient *PORTA (1/4 M.) handsome *TRIUMPHAL ARCH, adorned with 12 pilasters. It then crosses the Buttier, which is an ancient channel, and reaches the beautiful Arch bridge, now half-buried in the earth. — In the church of *St. Ours*, the choir of which contains the pulpit (d. 546) and finely carved stalls of the 15th century, the crypt is supported by Roman columns. The church contains early-Romanesque columns (12th cent.), capitals. Near the church rises a *Tower*, constructed of hewn stones in the 12th cent., opposite which stand two ancient columns at the entrance of a square is the *Priory of St. Ours*, a handsome building of the 12th cent., with terracotta ornamentation and an interior contains some interesting woodwork.

The church dates in its present shape from the 14th century. The altar is a painted terracotta relief, and in the apse of the 10th cent. and some early-Renaissance. The treasury contains two shrines of the 13th century. The apse contains a fresco of a Roman empress in a setting of the apse of the Consul Probus (406) with a figure of Honorius.

Opposite the tower of *Bramafam* (12th cent.), in which is said to have starved his wife to death out of jealousy, the W. wall is the *Tour du Lépreux*, rendered famous by the Maistre's novel, in which a leper named Gilles de Rais and his sister Angelica (d. 1791) dragged out to their execution.

The road (10,354 ft.), which rises to the S. of Aosta, commands the Alps. Good bridle-path to the summit. Two routes to the Alp *Comboè* (simple fare); on the top is a new

Great *St. Bernard* to *Martigny* (p. 27), and from there round *Mont Blanc* to *Chamonix*, and excursions to *Val d'Aoste* and *Switzerland*.

93 1/2 M. RAIL
press 18 fr. 70, 18
glimpses of the A
The *Dora R*

(5 M.) *Succursa*
way runs toward
Orco, all tributary

18 M. *Chiva*
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razza di Verolano
from *Mont Blanc*
and *Tronzano*.

37 M. *Santhi*
and containing a
BRANCH-LINE TO
Sandigliano, and *C*
Centrale), an industrial
arcades and a fine
palace and seminary
picturesquely on the
old pilgrimage-church
(omnibus thither).
establishments are present

The train skirts
49 1/2 M. *Vercelli*
with 20,200 inhabitants.
church of *S. Andrea*
towers like those of
Gothic. The church
and *B. Lanini*, by
S. Caterina also contains
contains several
erected in the middle
Raudine Fields, with
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BRANCH-LINE TO
3 fr. 20 c.). Station
is crossed. — 14 1/2 M.
ancient capital of the
the *Gonzagas*. The
good paintings (by
masters. The church
lazzo di Città, with
worthy of inspection
mentioned by *Dante*
of the *Asti* and *Mor*
Borgo S. Martino, *Gi*
(see p. 82).

The train crosses
among which the
uous. 52 1/2 M. *Bor*
63 M. *Novara* (4

11. From Turin to Milan by Novara.

93½ M. RAILWAY in 3½-5½ hrs. (fares 17 fr., 11 fr. 90, 8 fr. 55 c.; express 18 fr. 70, 13 fr. 10 c.). — The seats on the left afford occasional glimpses of the Alps. — Stations at Turin, see p. 60.

The *Dora Riparia* is crossed, then the *Stura* between stations (5 M.) *Succursale di Torino* and (10½ M.) *Settimo* (whence a tramway runs towards the N. to *Rivarolo*), and beyond it the *Malon* and *Orco*, all tributaries of the *Po*. — 15 M. *Brandizzo*.

18 M. *Chivasso* (*Moro*) lies near the influx of the *Orco* into the *Po*. Branch-line hence to *Ivrea*, see p. 73. Beyond (22½ M.) *Torrazza di Verolan* the *Dora Baltea* (p. 74), a torrent descending from *Mont Blanc*, is crossed. Stations *Saluggia*, *Livorno*, *Bianzè*, and *Tronzano*.

37 M. *Santhià* possesses a church, restored with taste in 1862, and containing a picture by Gaud. Ferrari in ten sections.

BRANCH-LINE TO *BIELLA*, 18½ M., in 1 hr., by *Salussola*, *Vergnasco*, *Sandigliano*, and *Candelo*. — *Biella* (*Albergo della Testa Grigia*; *Albergo Centrale*), an industrial town and seat of a bishop, possesses streets with arcades and a fine cathedral in a spacious *Piazza*, where the episcopal palace and seminary are also situated. The palaces of the old town, rising picturesquely on the hill, are now tenanted by the lower classes. Celebrated pilgrimage-church of the *Madonna d'Oropa*, 8 M. farther up the valley (omnibus thither). On the way to it two finely situated hydropathic establishments are passed.

The train skirts the high-road. — 40½ M. *S. Germano*.

49½ M. *Vercelli* (*Tre Re*; *Leone d'Oro*), an episcopal residence with 20,200 inhabitants. From the station we see the imposing church of *S. Andrea*, founded in 1219, with a dome and W. towers like those of the churches of N. Europe; the interior is early-Gothic. The church of *S. Cristoforo* contains pictures by G. Ferrari and B. Lanini, by the former a **Madonna* and donors in an orchard. *S. Caterina* also contains a work of Ferrari. The cathedral-library contains several rare and ancient MSS. A statue of *Cavour* was erected in the market-place in 1864. To the S. of *Vercelli* lie the *Raudine Fields*, where the younger *Marius* defeated the *Cimbri* in B.C. 101. — Tramway from *Vercelli* to *Casale* and *Varallo*.

BRANCH-LINE TO *ALESSANDRIA*, 35 M., in 2¼ hrs. (fares 6 fr. 35, 4 fr. 45, 3 fr. 20 c.). Stations *Asigliano*, *Pertengo*, *Balzola*, beyond which the *Po* is crossed. — 14½ M. *Casale* (*Albergo dell' Angelo*, *Leone d'Oro*), the ancient capital of the Duchy of *Monferrato*, which afterwards belonged to the *Gonzagas*. The *Duchy of Monferrato*, and sculptures by Lombard masters. The church of *S. Domenico*, in the Renaissance style, the *Palazzo di Città*, with its handsome colonnade, and other palaces are also worthy of inspection. The Ghibelline prince *William of Montferrat* is mentioned by Dante in his *Purgatory* (VII. 134). *Casale* is the junction of the *Asti* and *Mortara* line (see p. 81). — The following stations are *Borgo S. Martino*, *Giarole*, *Valmadonna*, and *Alessandria* (see p. 82).

The train crosses the *Sesia* (p. 175); to the left rise the Alps, among which the magnificent *Monte Rosa* group is most conspicuous. 52½ M. *Borgo Vercelli*; 57 M. *Ponzana*.

63 M. *Novara* (**Rail. Restaurant*; *Albergo d'Italia*, well spoken

From Turin

, an episcopal residence and
b., was the scene of a victory
letzky over the Piedmontese
arles Albert abdicated (p. 80).

ing

a straight direction along the
Monument of Cavour, by Dini,
urch of S. GAUDENZIO, erected
tely tower of which rises con-
urch is built without aisles, in
d contains several good pictures
n the left). The tower, ascend-
extensive prospect, most pictur-

e structure with nave and aisles
connected with the Baptistery by

to Mi.

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ium or entrance-court, is a picturesque pile. — In front of theatre is a marble statue of *Charles Emmanuel III.*, by Mar. — The *Mercato*, or Corn Exchange, near the Porta Torino, handsome building, surrounded with colonnades. — In the di Porta Genova, near the Palazzo Civico, is a monument to *les Albert*.

The celebrated philosopher *Petrus Lombardus* (d. 1164 as Bishop of), surnamed the 'Magister Sententiarum' and a pupil of Abelard, was near Novara about 1120.

BRANCH-LINE TO GOZZANO, 22½ M., in 1¼ hr. (fares 4 fr. 10, 2 fr. 85 c., 5 c.). Stations *Callignaga*, *Momo*, *Borgomanero* (a thriving town), *zono* (near it *Bolzano*, an episcopal château with a church and seminary); omnibus hence to *Buccione* on Lake Orta (see p. 174).

A tramway-line leads from Novara to *Galliate*, whence it is to be prolonged towards the N.E.

At Novara the Turin and Milan line is crossed by that from Arona to Genoa (R. 12). Frequent changes of carriage.

69 M. *Treccate*. Near *S. Martino* the line crosses the Ticino by broad and handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on, the *Naviglio Grande*, a canal connecting Milan with the Ticino and the Lago Maggiore, is crossed (comp. p. 129). On the right, before (77 M.) *Magenta* (tramway to Milan, see p. 128) is reached, stands a monument erected to Napoleon III. in 1862, to commemorate the victory gained by the French and Sardinians over the Austrians on 4th June, 1859, in consequence of which the latter were compelled to evacuate the whole of Lombardy. A number of mounds with crosses in a low-lying field opposite the station mark the graves of those who fell in the struggle. A small chapel has been erected on an eminence in the burial-ground, and adjoining it a charnel-house.

The line intersects numerous fields of rice, which are kept under water during two months in the year. Stations *Vittuone* and *Rho* (p. 165), where the line unites with that from Arona.

93½ M. *Milan* (see p. 127).

12. From Arona to Genoa.

111 M. Railway in 6½-11 hrs. (fares 20 fr. 20, 14 fr. 15, 10 fr. 15 c.; express fares 21 fr. 55, 15 fr. 10 c.). At the Mortara station this line is joined by another coming from Milan, on which the through-trains from Milan to Genoa run: FROM MILAN TO GENOA, 104½ M., in 5-7½ hrs. (fares 17 fr. 30, 12 fr. 10, 8 fr. 70 c.; express 19 fr. 5, 13 fr. 35 c.). (Railway by Voghera, see B. 28.)

Arona, see p. 167. 6 M. *Borgo-Ticino*; 8 M. *Varallo-Pombia*; 13 M. *Oleggio* (to the right a fine glimpse of the Monte Rosa chain). The line traverses a flat district. — 15½ M. *Bellinzago*.

23 M. *Novara* (p. 77), where the Arona-Genoa line intersects that from Milan to Turin (R. 11; from Novara to Turin, 2¼-4 hrs.).

31 M. *Vespolate*; 33½ M. *Borgo-Lavezzaro*. — 39 M. *Mortara*, a town with 7800 inhabitants. The church of *S. Lorenzo* contains

several pictures by Crespi, Lanino, Procaccini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian). — To the right and left are numerous fields of rice, which are laid under water during two months in the year, intercepted here and there by maize fields and mulberry trees.

At Mortara a direct line to Milan diverges. FROM MILAN TO MORTARA, 82½ M., in 1¼-1½ hr. (fares 8 fr., 4 fr. 20, 3 fr. 50; express 8 fr. 60, 4 fr. 45 c.). Stations Corsico, Gaggiano, and Abbiategrasso. Crossing the Ticino the train reaches Vigevano (Albergo Reale), with 14,100 inhab., importance in the silk-trade, and possessing a spacious market covered by arcades. Then (32½ M.) Mortara, see above. 10; 45½ M. Valle; 47 M. Sartirana; 51 M. way to Pavia, see p. 179).

The long chain of the Apennines forms a blue line. The line crosses the Po by means of a bridge of twenty-one arches.

53½ M. Valenza, a town with 6600 inhab., formerly fortified, containing a cathedral of the 16th cent. (route to Pavia, see p. 179; to Vercelli, see p. 77). — The train next passes through a tunnel 1½ M. in length. — 57½ M. Val Madonna; several picturesque small towns lie on the chain of hills to the right. The Tanaro is then crossed.

63½ M. Alessandria; thence to Genoa, see pp. 82, 83.

13. From Turin to Piacenza by Alessandria.

117 M. RAILWAY in 4-8 hrs. (fares 21 fr. 30, 14 fr. 90, 10 fr. 60 c.; express 28 fr. 45, 16 fr. 35 c.).

From Turin to Alessandria, 57 M., see R. 14. Beyond Alessandria the train traverses the Battle-field of Marengo (p. 82). 62 M. Vinetta, a little to the N.W. of Marengo. — 65 M. S. Giuliano. The train then crosses the Scrivia, and reaches (70 M.) the small town of Tortona (Croc Bianca), the ancient Dertona, with a Cosmopolitan sarcophagus.

70 M. 1 fr. 10 c.; express 2 fr. 40, 1 fr. 75 c.).

The train traverses a fertile district, and near stat. Pontedotto crosses the impetuous Curone. — 81 M. Voghera (Italia, on the left bank of the Staffora, was once fortified by Visconti. The old church of S. Lorenzo, founded in 11th cent., was remodelled in 1600. — From Voghera to Milan 28 M.

The road from Voghera to the next station Casteggio, railway, is situated Montebello, where the well-known battle of June 1800 (five days before the battle of Marengo), and on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinians. Casteggio, a village on the Coppa, is believed to

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From ASTI to Mon
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ontical with the *Clastidium* so frequently mentioned in the
s of the wars of the Romans against the Gauls.
he train skirts the base of the N. spurs of the Apennines.
ons S. Giuletta, Bront, Stradella. At (98½ M.) *Arena-Po* it
is the plain of the Po. — 103 M. *Castel S. Giovanni* is situated
in the Duchy of Parma. The last stations are *Sarmato*, *Rotto-*
le ex-Duchy of Parma. The last, in the plain of the *Trebia*, is
o, and S. Niccolò. The last, in the plain of the *Trebia*, is
notable for the victory gained by Hannibal, B. C. 218, over the
nans, whom he had shortly before defeated near *Somma*.
117 M. *Piacenza*, see p. 285.

14. From Turin to Genoa.

a. Via Alessandria.

108 M. RAILWAY in 4¼-7 hrs. (fares 18 fr. 80, 18 fr. 50, 9 fr. 40c.; ex-
cess 20 fr. 20, 14 fr. 50 c.).

The line, the construction of which was zealously promoted by
Count Cavour in order to bring Genoa into closer relations with
Turin (opened in 1853), at first proceeds towards the S., at some
distance from the left bank of the Po. Near (5 M.) *Moncalieri*, where
the line turns to the E., the river is crossed by a bridge of seven
arches. On a height above Moncalieri, which is picturesquely
situated on the hill-side, rises the handsome royal château, where
Emmanuel I. died in 1823. A fine retrospect is now ob-
tainable of the hills of Turin, and, to the left, of the principal snowy
summits of the Alps. At (8 M.) *Trofarello* branch-lines diverge
to *Monza* (p. 102) and *Cuneo* (p. 118), and to *Chieri*. Stations *Cam-*
pano, *Pessione*, *Villanova*, *Villafranca*, *Baldichieri*, *S. Damiano*.
The line then crosses the *Borbone*, and reaches the valley of the

Asti (Leone d'Oro; Albergo Reale), the ancient *Asta*,
with numerous towers, the birthplace of the
(), is famous for its sparkling wine and its
le of the Gothic *Cathedral*, erected in 1348,
el) a Madonna with four saints by a master
and (in the 3rd chapel) a *Sposalizio*, pro-
posed by the same. — The adjacent church of *S. Giovanni* (the
sacristan of the cathedral keeps the key) is built above an ancient
Christian basilica, part of which has again been rendered accessible,
and is borne by monolithic columns with capitals bearing Christian
symbols (6th cent.). The Piazza is adorned with a *Statue of Al-*
feri, by *Vini*, erected in 1862. Near *Porta Alessandria* is the small
Baptistery of *S. Pietro* (11th cent.), an octagonal structure, borne
by short columns with square capitals, and surrounded by a low,
polygonal gallery. On the right and left, at some distance from the
town, rise vine-clad hills which yield the excellent wine of *Asti*.

FROM ASTI TO MORTARA (Milan), 46 M., in 2¼-3¼ hrs. — Stations un-
important. (29 M.) *Casale*, see p. 77; *Mortara*, see p. 79. — FROM ASTI
TO CASTAGNOLE (p. 84), 18 M., in 1 hr.

next stations *Annone, Cerro, Felizzano, Solero*. The country is fertile. Before *Alessandria* is reached, the line to *Arona* (67) diverges to the N. The train now crosses the *Tanaro* by a bridge of 15 arches, skirts the fortifications, and reaches —

56½ M. *Alessandria* (*Hôtel de l'Univers; Europa; Italia; Railway Restaurant*), a town with 29,000 inhab., situated on the *Tanaro* in a marshy district, and only remarkable as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III., with the addition of *della paglia*, i.e. of straw, perhaps because the first houses were thatched with straw. — *Alessandria* being a junction of several lines, carriages are generally changed here.

Railway to *Vercelli* by *Valenza*, p. 77; to *Novara* and *Arona*, pp. 79, 80; to *Milan* by *Mortara* and *Vigevano*, see p. 80; to *Pavia* by *Valenza*, p. 179; to *Piacenza*, *Parma*, *Bologna*, etc., see RR. 13 and 42; to *Cavallermaggiore*, see p. 83. — TRAMWAY from *Alessandria* to *Varallo* and *Sale* (viâ *Marengo*).

FROM *ALESSANDRIA* TO *SAVONA* (viâ *Acqui*), 65 M., in 4½ hrs. (fares fr. 95, 8 fr. 40 c., 6 fr.). — As far as *Cantalupo* the line is the same to *Brâ* and *Cavallermaggiore* (see p. 83). — 21 M. *Acqui* (*Moro; Bormida*), the *Aquæ Statielæ* of the Romans, an episcopal town on the *Bormida* with 7000 inhab., is well known for its mineral waters, which resemble those of *Aix-la-Chapelle*. The *Cathedral*, with its double aisles, dates from the 12th century. Near *Acqui* the Austrians and Piedmontese were defeated by the French in 1794. Good wine is produced in the vicinity. — The line ascends the valley of the *Bormida*, passing through tunnels. Stations *Terzo, Bistagno, Ponti, Montechiaro, Spigno* (with and wool factories), *Merana, Piana, Dego, Rocchetta, and Cairo*. — 1. S. *Giuseppe di Cairo*, see p. 84. — 65 M. *Savona*, see p. 102.

The line crosses the *Bormida*, which a short distance below *Alessandria* falls into the *Tanaro*. About 1¼ M. to the E. of the bridge, in the broad plain between the *Bormida* and the *Scrivia*, is situated the small village of *Marengo*, near which, on 14th June, 1800, was fought a battle which influenced the destinies of the whole of Europe. The French were commanded by Napoleon, the Austrians by *Melas*. The battle lasted 12 hrs., and the French lost *Maix*, one of their best generals. — 63 M. *Frugarolo*.

70 M. *Novi* (**La Sirena*), situated on the hills to the right, commanded by a lofty square tower, was the scene of the victory achieved by the Austrians and Russians under *Suvorov* over the French on 15th Aug., 1799. Branch-line to *Pavia* and *Milan* viâ *Verona* and *Voghera*, see p. 80, and R. 28; to *Piacenza*, see R. 13.

At (75 M.) *Serravalle* the train enters a mountainous district. — 81 M. *Arquata*, with a ruined castle on the height. Between this station and *Genoa* there are eleven tunnels. The train threads its way through profound rocky ravines (*la Bocchetta*), traversing lofty mountains, and several times crossing the mountain-brook (*Scrivia*).

The scenery is imposing and beautiful. — 83 M. *Isola del Ferro*; on the height to the right the ruins of an old castle.

89½ M. *Busalla* (1192 ft.), the culminating point of the line, the watershed between the *Adriatic* and the *Tyrrhenian Sea*.

The last long tunnel, in length, and descends. The landscape becomes more fertile. Vines and corn, are springing.

To the right, on (95½ M.) *Pontedecimo* (*donna della Guardia*). The railway now crosses the *Tanaro*, occasionally filled with an occasional arch. On the side belonging to the fortification *S. Pier d'Arēna* is a suburb divided with through-tunnels. The right are the lights which enter the town by a tunnel.

103 M. *Genoa*, see

FROM *TURIN* TO *SAVONA* 8 fr. 45 c.; express 17 fr. 11½ hrs. (fares 4 fr. 95 c.). Finest views to the right.

From *Turin* to *Tro*

A road crossing the town with 7800 inhab., high-road from *Turin* to *Alfieri*; *S. Maria della*, daughter of *Guglielmo*, Charles I., at whose house *Carignano*, with the title of *Thomas Francis* (d. 1658), the present royal family.

18 M. *Carmagnola*

Carmagnola was the son of *Francesco Bussone*, son of *Charles Visconti*, and after conquering *Brescia* and at length his fidelity was headed between the years 1432. *Bussone's* fate is 'magnole', the celebration, was named after the musicians of *Paris*. *Th* Vive le son du canon

Tramway from *Ca*

23½ M. *Raccon*

1755 by *Le Nôtre*, the

28 M. *Cavallerm*

is the junction of the

31 M. *Madonna*

the line, with 14,000

FROM *CAVALLERMA*

11 fr. 15, 7 fr. 80, 5 fr.

Genoa. Last long tunnel, the *Galleria dei Giori*, is upwards of 2 M. and descends towards the S. Then several short cuttings. The landscape becomes more smiling; the hills, planted with corn, are sprinkled with the villas of the Genoese. To the right, on the loftiest summit of the mountain near $\frac{1}{2}$ M.) Pontedecimo (282 ft.), rises the white church of the *Madonna della Guardia*. 98 M. *Bolzaneto*, and (100 M.) *Rivarolo*. The way now crosses the *Polcevera*, the stony channel of which is occasionally filled with an impetuous torrent, by a handsome new bridge of 9 arches. On the summits of the heights to the left are towers belonging to the fortifications of Genoa. The last stat. (101 $\frac{1}{4}$ M.) *Piér d'Arèna* is a suburb of Genoa (p. 99), where travellers proceed with through-tickets to or from Nice change carriages. On the right are the lighthouse and citadel, below which the train enters the town by a tunnel. 103 M. *Genoa*, see p. 86.

b. Via Brà and Savona.

From Turin to Savona, 97 M., in 5 $\frac{1}{4}$ hrs. (fares 16 fr. 70, 11 fr. 70, 1 fr. 45 c.; express 17 fr. 25, 12 fr. 10 c.); thence to GENOA, 27 $\frac{1}{2}$ M., in 1 $\frac{1}{4}$ hrs. (fares 4 fr. 85, 3 fr. 50, 2 fr. 45 c.; express 5 fr. 45, 4 fr. 76 c.) finest views to the right.

From Turin to Trofarello, 8 M., see p. 81. — 12 $\frac{1}{2}$ M. Villastellone.

A road leads hence to the W. to (4 $\frac{1}{2}$ M.) Carignano, a town with 78 high-roads from several handsome churches, situated on the Alheri; S. *Agus*, daughter of *S. Giovanni Battista* was erected by Count Charles I., at whose *Nice*. *S. Giovanni Battista* was erected by Count of Guglielmo IV., Marquis of Montferrat, and wife of Duke *Mayard* was brought up. — was given as an appanage to Emmanuel I., from whom

ants.

the celebrated Condottiere called Count of Carmagnola for Duke Filippo of the Republic of Venice the battle of Macale (1427). Council of Ten, and he was beheaded (p. 241) on 5th May, by by Manzoni. — The 'Car' song of the French Revolution of most of the streets: 'Danzons la Carmagnole!

p. 62.

au and park, laid out in of Carlo Alberto (d. 1849). Rossi), with 5800 inhab., (p. 118).

is the junction of the line, with 14,000 inh. From Cavallotti (11 fr. 15, 7 fr. 80, 5 fr. 80 c.) to Saluzzo and Cuneo (p. 118). — 36 M. Brà, the largest place on the line. — 61 M. Brà, is the junction for Alessandria. TO ALESSANDRIA, 61 M., in 3 $\frac{1}{4}$ hrs. (fares 12 $\frac{1}{2}$ M. Vittoria, 8 M. Brà, see above. — 6

whence a pleasant excursion may be made to the royal palace of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 19½ M. *Alba*, with 7000 inhabitants. The cathedral of *S. Lorenzo* dates from the 15th century. — Next stations *Neive*, *Castagnole* (p. 81), *Costigliole*, *S. Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance; *Canelli*, *Calamandrana*, and *Nizza di Monferrato*, whence a good road leads to *Acqui* (p. 82). Stat. *Incisa*, situated on the *Belbo*, a considerable distance from the railway. Then *Castelnuovo*, *Bruno*, *Bergamasco*, *Oviglio*, *Cantalupo*, and (61 M.) *Alessandria*, see p. 82.

41 M. *Cherasco*, not visible from the line, lies at the confluence of the *Tanaro* and the *Stura*. The train ascends the course of the former. Stations *Narzole*, *Monchiero*, *Farigliano*. — 89 M. *Carrù*.

BRANCH-LINE TO MONDOVI, 9 M., in 40 min. (fares 1 fr. 65, 1 fr. 15, 85 c.). — *Mondovì* (*Croce di Malta*; *Tre Limoni d'Oro*), a town with 17,000 inhab., on the *Ellero*, with a cathedral of the 15th cent., and a loftily situated old tower, is the best starting-point for a visit to the imposing * *Cavern of Bossèa*, in the *Valle di Corsaglia*. A carriage may be hired at one of the inns at *Mondovì* for *Frabosa*, 9½ M. to the S. of *Mondovì*, whence a lighter 'calessa' conveys travellers to the cavern (each member of a party 7-8 fr. for the whole drive). The cavern is shown from the beginning of June to the end of October (admission 2¼ fr.; no gratuities).

About 12 M. to the S.W. of *Mondovì*, in the romantic and beautiful *VAL PÉSIO*, is the * *Certosa di Val Pésio*, with its extensive cloisters, now a hydropathic establishment and summer-resort (200 rooms, open from June 1st to Sept. 30th; 'pension' from 8 fr.). *Cavour* and *Massimo d'Azeglio* frequently sought retirement and repose in this pleasant spot. A good trout-stream washes the walls of the *Certosa*.

62 M. *Niella*. — 68 M. *Ceva*, on the *Tanaro*, an industrial place (5000 inhab.) with an old castle under which the train passes by a tunnel.

The train now begins to cross the Maritime Alps, and reaches the most imposing part of the line. Between this point and *Savona* are numerous viaducts and no fewer than 28 tunnels. The train quits the valley of the *Tanaro* and ascends. Beyond (72 M.) *Sale* it passes through the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, and the longest on the line. — 79 M. *Cengio*, in the valley of the *Bormida di Millesimo*.

84½ M. *S. Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the train descends to *Acqui* (p. 82).

Tunnels and viaducts now follow each other in rapid succession, the loftiest of the latter being 137 ft. high. — 93 M. *Santuario di Savona*, a pilgrimage-church with a large hospice for poor devotees, founded in 1536.

97 M. *Savona*, and thence to (124½ M.) *Genoa*, see p. 102.

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became the mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy in the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'Mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (Inf. xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna;
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle-ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini*, the chief leader of the national revolutionary party, was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, and it is in the possession of the Ligurian coast that the maritime power of Italy chiefly lies.

15. Genoa, Italian *Genova*, French *Gênes*.

Arrival. There are two stations at Genoa. The *Stazione Piazza Principe* (Restaurant), or principal station (for Alessandria, Turin, Spezia, Pisa, and for Savona and Nice), is in the Piazza Acquaverde (Pl. D, 1, 2; the goods-station only is in the Piazza del Principe). The arrangements are admirable. A long row of omnibuses in the covered hall awaits the arrival of the trains. — The second station, called *Stazione Piazza Brignole* (Pl. H, 4), at the end of the Via Serra, and connected with the first by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. — Travellers arriving at Genoa by sea, and wishing to continue their journey by rail without delay, may immediately after the custom-house examination, which takes place on the quay, book their luggage there for their destination (taking care to entrust it to a *facchino* of the dogana, fee 20 c., and not to an unauthorised bystander), and thus save much trouble.

Hotels. GRAND HÔTEL ISOTTA, Via Roma 7 (Pl. F, 4), pleasantly situated, with an elevator, D. incl. wine 5 fr.; HÔTEL TROMBETTA (Pl. a; I, 3), once the Palace of the Admiralty, entrance Via Bogino 9; *HÔTEL DE LA VILLE (Pl. c; E, 3); HÔTEL D'ITALIE & CROIX DE MALTE (Pl. b; E, 3); HÔTEL DES QUATRE NATIONS (Pl. d; E, 3). Average charges at these: R. from 3, D. 5, B. 1½, L. and A. 2-3, omnibus 1-1½ fr. — ALBERGO DI GENOVA (Pl. h; F, 4), near the Teatro Carlo Felice, R. 3, B. 1½, A. 1, D. 5, L. ½, omnibus 1 fr.; HÔTEL DE FRANCE (Pl. g; E, 3), R. from 2-3, D. incl. wine 4½, B. 1½, omnibus 1 fr., A. 75, L. 75 c.; HÔTEL DE LONDRES, near the principal station, R. from 2½, D. 4, A. and L. 1½, B. 1½, omn. ½ fr.; ALBERGO DI MILANO, Via Balbi 34, near the Palazzo Reale; VITTORIA (Pl. k; E, 2), Piazza dell' Annunziata 16; REBECCHINO, Via Nuovissima, well spoken of, with trattoria; ALBERGO & TRATTORIA DELLA NUOVA CONFIDENZA, Via S. Sebastiano 13; *HÔTEL SMITH (English landlord), near the exchange, Via Ponte Reale, unpretending, R. 1¾-2½, L. ½, A. ½, B. 1 fr.

Cafes. *Café Roma, by the Teatro Carlo Felice, at the corner of the new Via Roma; *Stabilimento delle Nazioni, Via Roma and Galleria Mazzini; *Concordia, Via Nuova, opposite the Palazzo Rosso (Pl. 25; p. 95), hand-

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somely fitted up and cool, music frequently in the evening; **Caf  d'Italie*, with a brilliantly illuminated garden, open in summer only, at *Acqua Sola* (p. 99); *Caf  de France*, *Via Carlo Felice*, and others. — The larger caf s are also restaurants, and some of them give dinners at a fixed charge (*Stabilimento delle Nazioni* from 3½, *Roma*, *Concordia*, *Italie* 5, *France* 2½ fr.).

Restaurants: *Unione*, *Piazza Campetto* 9; in the *Teatro Carlo Felice*; *Borsa*, *Via S. Luca*, inexpensive. — **Beer:** *Monsch*, *Via S. Sebastiano*; *Munich beer*; *Klainguti*, opposite the *Teatro Carlo Felice*, *Vienna beer*; *Birraria Viennese*, *Via Roma*.

Cabs (a tariff in each) in the town:

	By day	At night.
Per drive	1 —	1.50
Per hour	1.50	2 —
Each additional half-hour	— 80	1 —

Small articles of luggage are free; trunk 20 c. — The night-fares are reckoned from the time when the street-lamps are lit.

Tramway Cars (comp. the Plan) run from the *Piazza dell' Annunziata* by the *Via Balbi*, *Piazza Acquaverde*, and *Via Milano* (halting-places at the *Palazzo Doria* and at the tunnel under the *Caserna di S. Benigno*) to *S. Pier d'Arena*, and thence in the one direction to *Cornigliano*, *Sestri Ponente*, *Mulledo*, and *Pegli*, and in the other to *Rivarolo*. Fare to station *Doria* 10, the tunnel 20, *S. Pier d'Arena* 25, *Sestri* 40, *Pegli* 55 c. — *Omnibus* from the *Piazza Carlo Felice* to the two stations, 20 c., etc.

Steamboats: to *Leghorn* every week-day; to *Civit  Vecchia*, to *Naples*, to *Marseilles*, to *Nice*, and to *Sardinia* by *Leghorn* several times weekly. Embarkation in each case 1 fr. for each person, including luggage.

Baths. At the **Palazzo Spinola*, *Salita S. Caterina*, adjoining *Bossola's* music shop, handsomely fitted up; others at *Via delle Grazie* 11, and *Piazza Sarzano* 51. — **SEA BATHS** by the *Molo Vecchio* (Pl. D, E, 4); by the *Cava* and the *Strega* (Pl. F, G, 6), farther S.; also by the lighthouse (*Lanterna*; Pl. A, 4), but in July and August only, poorly fitted up. Swimmers are recommended to bathe from a boat. Sea-bathing places on the *Riviera*, see pp. 100 and 119.

Post Office (Pl. 49; F, 4), in the *Galleria Mazzini*, open 8 a.m. to 8 p.m. — **Telegraph Office** in the *Palazzo Ducale* (Pl. 22).

Theatres. *Carlo Felice* (Pl. 36), built in 1828-28, one of the largest in Italy, holding nearly 3000 persons; parterre 3, fauteuil 5 fr.; open during the carnival only; operas performed here. — *Paganini* (Pl. 42), *Strada Caffaro* 10. — *Politeama* (Pl. 41), by the *Villa Negro*.

Military Music in the park of *Acqua Sola* (p. 99), daily in summer, 7-8 p.m., and on Sundays at 2 p.m. also, except during the great heat. In winter, during three months, the band plays occasionally in the *Piazza Deferrari* (p. 93).

Photographs. *Alfred Noack*, *Vico del Filo* 1, upstairs, not far from the cathedral of *S. Lorenzo*, good selection of views of N. Italy; *Arnulf*, *Via Nuovissima* 12; *Degoix*, *Via Nuovissima* 7.

Consulates. *English*, *Salita di S. Caterina*; *American*, *Salita de' Cappuccini*, near the *Acqua Sola*.

Physicians: *Dr. Breiting*, corner of the *Salita Sta. Maria della Sanit * (Pl. G, 3, 2); *Dr. Z selein*, *Via Assarotti* 4. — **Dentist:** *Mr. Charles S. Bright*, *Via Assarotti* 14, 2nd floor. — **Chemist:** *Pharmacie des Etrangers*, *Via Nuovissima* 10. There is also a good *Protestant Hospital* in Genoa.

Booksellers: *Hermann Steneberg*, *Via Roma* 4; *Luigi Beuf*, *Via Nuovissima* 2. — **Goods-Agents:** *C. Junghans*, *Salita S. Matteo* 19; *C. Ruepprecht*, at the back of the church of *S. Luca*.

Crystallised Fruits at *Pietro Romanengo's*, *Strada Soziglia*.

English Church Service in the church in the *Via Goito* (Rev. E. Bayley). *Presbyterian Church*, *Via Peschiera*, off the *Via Assarotti*.

Principal Attractions. Walk in the morning on the *Gran Terrazzo* (p. 90); walk through the *Via S. Lorenzo* past the *Cathedral* (p. 91) to the *Piazza Nuova*; ascend to the *Madonna di Carignano* (p. 92) and return to the *Piazza Fontane Morose*. Then through the *Via Garibaldi* (p. 94), and visit the *Palazzi Rosso* (p. 95), *Durazzo* (p. 96), and *Balbi* (p. 97); the

mansions of the Genoese noblesse are generally shown between 11 and 4 (summer), the *Monument of Columbus* (p. 98), and devote the afternoon to a drive to the hill the evening may be spent in the park *Pallavicini*, see p. 101.

, rising above the sea in a wide semi-circles, justly entitle it to the epithet of surrounded by extensive fortifications, of the 17th cent., which have recently the lighthouse on the W. side, where the so affords quarters for 10,000 men, a some distance from the town up the hill, ft.) to the *Forte dello Sperone* (1693 ft.).

the highest and then descends past the *Forte Castellaccio* (1253 ft.) t uth of the *Bisagno*, which falls into the sea to the E. of Genoa, a circuit of about 9½ M. in all. The heights around the town are crowned with ten detached forts.

Genoa is the chief commercial town in Italy, and contains 140,000 inhab, or with the neighbouring suburbs 179,500. The annual imports are valued at 330 million francs (13,200,000 £.), the exports at 70 million francs (2,800,000 £.). Of the imports about one-third is from England, and the rest chiefly from France and North America.

From even in the exte name fr in the al looked u the coun had to s masters (Pisa, whi date the r a terrible occasion th this disaster may over At a still par cured to her meats at Com Tanti and Maj All source of w were terminate The intern The pa Ghibell at the foreign exp of Npr Materie ally of the power the possessions, chiefly *Banco di S. Giorgio*, which had acquired ex- in Corsica, and would have eventually ab-

sorbed the whole of the republic and converted it into a
 aristocracy, had not Genoa lost its power of independent de-
 becoming involved in the wars of the great powers. Andrea
 the admiral of Emperor Charles V., at length restored peace
 lishment of a new oligarchic constitution, and the unsuc-
 acy of Fieschi in 1547 was one of the last instances of
 make the supreme power dependent on unbridled personal
 power of Genoa was however, already on the wane. T
 quered its Oriental possessions one after another, and th
 jected to severe humiliations by its powerful Italian rivals
 the French, who occupied Genoa in 1684, and by the Imp
 whom Genoa was occupied for a few days in 1746. In 173
 of Theodore de Neuchâf, a Westphalian nobleman, occasi
 quietude to the Republic. He was created king by the
 Corsica, who had been subjects of Genoa, but now threw
 (comp. p. 454). The Genoese pronounced the newly electe
 of treason, in consequence of which the usurper fled, and, w
 the French, they succeeded in re-establishing their suprem
 sica, but were afterwards (1768) obliged to cede the is
 new ally. After the battle of Marengo (1800) Genoa was
 sion of by the French. In 1805 it was formally annexed to
 of France, and in 1815 to the Kingdom of Sardinia.

The beaut of its ancient magnificence, render a visit to Genoa very
 especially to the traveller who is visiting Italy for the
 To the histo-rian of art the Renaissance palaces of th
 nobility are objects of extreme interest, surpassing in nu
 magnificent those of any other city in Italy. Many of th
 churches are of very ancient origin, though usually alter
 Gothic period.

Many of the Genoese palaces were erected by Galeazzo Alessi
 of Michael Angelo, born at Perugia 1500, d. 1572), whose exam
 generally followed by subsequent architects. In spite of occasi
 fects, the architecture of the city is of an imposing and uniform
 character, and great ingenuity has been displayed in employing an un-
 able and limited site to the best advantage. The palaces moreove
 tain a considerable number of works of art, while Rubens, who resi
 Genoa in 1606-8, and Van Dyck at a later period, have contribut
 preserve the memory of many members of the noblesse. The m
 school of art, however, never rose to importance, and was far from
 benefited by the zeal of its artists in painting façades. The chief pai
 were Luca Cambiaso (1527-85), Bernardo Strozzi, surnamed *Il Cappuccino*,
 or Prete Genovese (1581-1644), Giov. Batt. Paggi, and Benedetto Castiglione.

The Harbour (Porto) consists of a semicircular bay, about 2
 in diameter, which is protected from the open sea by two long a
 substantial piers. That on the E. is the *Molo Vecchio*, with t
 small lighthouse and the *Porta del Molo*, erected by Galeaz
 Alessi in 1550; that on the W. the *Molo Nuovo*, adjoining whic
 rises the new lighthouse, or *Lanterna*, with its dazzling reflector
 410 ft. above the sea-level. The summit, reached by 375 steps
 commands a fine view, especially by evening-light (fee 1 fr.), and
 the arrangements of the interior may also be inspected.
 The Duke of Galliera (d. 1876) having presented 20 million
 francs for the improvement of the harbour, on condition that the
 government and the city would advance the remainder of the re-
 quired sum, extensive alterations have begun to take place here.

On the Cava, below Carignano (Pl. F, 5, 6), a large new Molo is to be constructed, while the present Molo Nuovo is to be so lengthened that it will continue to be the outer pier. Extensive quays connected by rails with the main line are also projected, with a view to enable the largest vessels to unload without lighters.

On the E. side of the present harbour, near the Piazza Cavour and the Via Vittorio Emanuele (Pl. E, 4), lies the enclosed *Porto Franco* with its extensive bonded warehouses (visitors admitted). The *Dogana* (Pl. 3; E, 3) occupies the building of the former *Banco di S. Giorgio* (p. 88). The large hall is embellished with statues of men who have deserved well of the town, some of them of the 15th century. On the upper floor are the Archives.

The central part of the harbour is bordered by a lofty wall with arcades, the marble platform of which, called the **Terrazzo di Marmo*, 20 paces in width, affords an excellent promenade, especially early in the morning. There are two approaches to the terrace, one opposite the Hôtel de la Ville (Pl. c; E, 3; known as the 'Scala della Rotonda'), and another to the N., opposite the Hôtel des Quatre Nations (Pl. d; E, 2, 3), both of which are closed at dusk. — A row in the harbour, for which numerous boatmen offer their services, is also recommended (2 fr. per hour for 1-4 persons, but a bargain should be made).

Near the end of the Via Vittorio Emanuele, on the E. side, is the church of *S. Giorgio*, a rococo structure with a dome. Adjoining it is another smaller and tasteful church, with rococo details; the interior is also fine. A little farther on is the small PIAZZA CATTANEO, with the palace of that name, a room in which contains eight pictures by *Van Dyck*. The Via delle Grazie leads hence to the Gothic church of *S. Cosmo*, which contains a Florentine Madonna of the 14th cent. (to the left of the high-altar). — Continuing to ascend beyond *S. Cosmo*, we reach the church of *Sta. Maria di Castello* (Pl. 16; E, 4), occupying the site of an ancient Roman castle. Above the portal is an ancient architrave, and ten of the shafts of the columns in the interior are also of very early date. The first chapel to the left contains a Roman sarcophagus, now used as an altar, and the last chapel contains a marble door with Renaissance sculptures. The choir was added in the 15th century. In the transept is a Madonna by *Justus d'Allamagna*, 1451 (under glass).

Instead of walking through the noisy and bustling streets near the Terrazzo di Marmo, the traveller is recommended to take the following route. Leaving the piazza of the station, we descend by a lane opposite the corner of the Hôtel de Londres to the *Via di Prè* (Pl. D, E, 2), which we follow. At the corner to the right stands the small Romanesque church of *S. Giovanni Battista*, which in consequence of a change of front now possesses two apses (morning light most favourable). Adjacent is the Piazza della Commenda, with the *Oratory* of the same name, a decayed Renaissance structure. We then cross the *Piazza della Darsena*, from which the *Via della Fontana* leads, to the left, to the *Annunziata* (p. 96), and pass into the *Via del Campo* (Pl. E, 2, 3) through the fine Gothic *Porta de' Vacca*, which is embellished with mediæval sculptures and towers of the 16th century. From the *Piazza Fossatello* (Pl. E, 3)

the Via Lomellini leads to the left to the Annunziata (p. 96). — Following the Via di Fossatello and the Via S. Luca, — in a side-street to the left of which is the church of S. Siro (Pl. 18; E, 3), erected in 1516, modernised in 1820, containing statues by Taddeo, and frescoes by Giov. Batt. Carlone, — we next reach the PIAZZA BANCHI, in which is situated the Exchange (Loggia de' Banchi, Borsa, Pl. 7; E, 3), erected at the end of the 16th cent. from plans by Alessi, and adorned with a sitting figure of Cavour in marble by Vise. Vela. — The narrow but handsome *Via degli Orefici (Pl. E, F, 3; at the beginning of which, on the right, is a door with an interesting Adoration of the Magi in relief, of the middle of the 15th cent.), and then the Via Luccoli, lead to the Piazza delle Fontane Morose (p. 94). A little to the N. of the Via degli Orefici lies the church of S. Maria delle Vigne, originally founded in the 13th cent.; of the old structure, however, there now remain only a tower and a ruined cloister. — To the S. of the Exchange we traverse the Via S. Pietro della Porta, passing the curious church of S. Pietro de' Banchi (1583), to the Via S. Lorenzo, and the PIAZZA S. LORENZO, in which rise the new Banca Nazionale (Pl. 5), and the cathedral of —

*S. Lorenzo (Pl. 9; E, F, 4), erected in 1100 on the site of an earlier edifice, and subsequently so much altered, that it now presents three distinct styles, the Romanesque, the French Gothic, and the Renaissance. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in the 13th cent. in the style peculiar to the French churches; the two lower of the recumbent lions with which it is adorned on the right and left of the steps, are modern. The sculptures of the principal portal date from the end of the 13th century. The entrances to the aisles are richly decorated with Romanesque sculptures of the 12th cent.; the antique ornamentation of the entablature and capitals probably came from the older church. A small oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The **IRMATION**, constructed in 1807, is born by the columns of the earlier church. Beyond the massive substructure forms a kind of atrium, lies the nave with its aisles vaulting and a dome (which last was constructed by sixteen Corinthian columns of coloured marble above which is another series of columns alternating right and left). In the second aisle monume right of t Ped. Boroccio, and statues by L. Cambiaso. In the with inlaid-work. In the chapel to the left of t a statue of Prudence. In the chapel to the left of t Engl. della Porta. The second chapel to the left Giovanni BARRIATA. Erected in 1451-96, contains cent. (below the altar) relic of John the Baptist during the Crusades. The six statues at the a them are by Matteo. The six statues at the a Andrea Sansovino (1504); the canopy and the otu-

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and *Guglielmo della Porta* (d. 1532). The external decoration of the chapel is in the Gothic style, with admirable reliefs above (not easily seen; best light in the afternoon). — In the sacristy is the CATHEDRAL TREASURY, to visit which it is necessary to procure a permesso at the Municipio (first floor, to the right). Here is preserved the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The most valuable of the other relics are a cross from Ephesus, captured at Phocæa in 1308, and a silver shrine for the Procession on Ash Wednesday, executed by *Teramo di Daniele* (1438).

Farther on, in the PIAZZA NUOVA, is **S. Ambrogio** (Pl. 12; F. 4), a church of the Jesuits founded by Genoese nobles, and overladen with showy decorations of the close of the 16th century.

3rd Altar on the right: Assumption by *Guido Reni*. High-altar-piece, the Circumcision, by *Rubens*. The four black monolith columns are from Porto Venere (p. 122). First chapel on the left, Martyrdom of St. Andrew, by *Semino the Elder*. 2nd Altar on the left: *Rubens*, St. Ignatius healing a man possessed of an evil spirit.

To the right of the church, *Vico dei Notari* 2, is a house with a fine Renaissance portal. In the Piazza Nuova is also situated the **Palazzo Ducale** (Pl. 22; F. 4), now *Palazzo della Prefettura*; on the upper part of the façade are six statues of captives, above which are trophies. This edifice, the ancient residence of the doges, was founded at the close of the 13th cent., but was entirely remodelled in the 16th, and modernised in 1777 after a great fire. The handsome flight of steps is by *Rocco Pennone* (1550).

This is the best starting-point for a visit to the church of *S. Maria* in Carignano, situated on one of the highest points at the S.E. end of the city, and affording the best general survey of Genoa. Opposite the Palazzo Ducale we follow the *Salita Pollajuoli*, which leads to the Piazza Ferretto and the very ancient church of *S. Donato*, the portal of which is adorned with antique entablature and column forms, resembling those of the Cathedral. The campanile is also Romanesque. The interior contains a few ancient columns and an Adoration of the Magi by *Jan Joest of Calcar* (to the left of the entrance). We then ascend the *Stradone Agostino* to the right (passing the church of *S. Agostino*, with its ruined façade of the 14th cent.), cross the Piazza Sarzano to the left, and proceed to the right through the *Via al Ponte Carignano* to the *Ponte Carignano*, a bridge across a street nearly 100 ft. below, leading direct to the church.

***S. Maria in Carignano** (Pl. 13; F. 5; 174 ft. above the sea-level), begun in accordance with designs by *Galeazzo Alessi* in 1555, but not completed till 1603 (principal portal of the 18th cent.), is an imitation of Bramante's original plan of St. Peter's at Rome, and is remarkable for its harmonious proportions. The baroque statues below the dome are by *Puget*, *Parodi*, and *David*; the paintings by *Piola*, *Maratta*, *Guercino*, *Procaccini*, and *Cambiasso*.

The view from the highest gallery of the dome (368 ft. above the sea; 119 steps to the first gallery, thence to the top 130, ascended by an easy and well-lighted staircase), embraces the city, harbour, and fortifications, and the well-peopled coast (W. the Riviera di Ponente, E. the Riviera di Levante), bounded on the S. by the vast blue expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent is unnecessary; best light in the morning.)

From the Piazza Nuova we proceed to the left through the Via Sella (Pl. F, 4) to the Piazza D'EFFERRARI (with a palace of that name, of the 18th cent., on the left), formerly Piazza S. Domenico (79 ft. above the sea).

From this piazza the Salita di S. ... the left, leads to the small church Gothic (1278), which contains no milly, the facade being covered with interior was altered in 1580 by the was invited by Andrea fine sculpture of the original. To the high-altar cloisters with 17 statues of 1787. An Lamba D. built into the right side of the facade the church is surrounded with pal opposite, the lower half of which marble, bears the inscription: 'Liberatori munus publicum' (1528).

To the right in the Piazza D. Felice (Pl. 36), built in 1826-28, Accademia delle Belle Arti,

contains mediæval sculptures and modern works (about 40,000).

Gallery (8) right on of several sts. 1, sti. and Antl (9). of Ma

ciation, ... Ant. Scavini, Entomomeni; L. Ce modern statues. Next a circular modern painters (Piola, Deferrari by Genoese paintings, terracotta two rooms with paintings, terracotta PRINCIPAL OBJECTS).

The Via Giulia leads from the Porta degli Archi. On a terrace S. Stefano (Pl. 11; G, 4), a Gothic

naesque tower. The interior has been completely modernised. The 'cantoria' or choir-gallery on the entrance-wall dates from 1499. Above the high-altar the *Stoning of Stephen by *Giulio Romano*, one of his best works (1530). From the back of the church we may proceed to the left to the Acquasola (p. 99), or to Cargnano to the right (p. 92). — Not far from this point, in the Via Bosco, near the Porta S. Caterina, is the church of *S. Annunziata di Porroia*, with a fine portal by Pier Ant. Piuma (1521).

Two broad streets lead towards the N.E. from the Piazza Deferari: to the right the new Via Roma, and to the left the Via Carlo Felice. The *Via Roma* (Pl. F, 4) soon reaches the Piazza Corvetto, containing the principal entrance to the *Galleria Mazzini* (Pl. 43), and embellished with a statue of the great agitator of that name (p. 86), by Costa, erected in 1882. The Salita S. Caterina ascends hence to the right to the Acquasola Promenade (see p. 99), while the *Via Roma* is carried through the promenade, unfortunately cutting off an angle of the interesting old Palazzo Spinola (Via S. Caterina, No. 14), and is continued by the *Via Assarotti*, which leads to the loftily-situated Piazza Manin (p. 99).

On the left side of the VIA CARLO FELICE, No. 12, is the *Palazzo Pallavicini* (Pl. 26; F, 3), now the property of the Durazzo family (p. 96). — We next come to the PIAZZA DELLE FONTANE MOROSE (Pl. F, 3). No. 17 in the piazza is the *Pal. della Casa*, originally Spinola, adorned with five honorary statues in niches, of the 15th cent.; No. 27 is *Pal. Lud. Stef. Pallavicini*, sumptuously fitted up.

Near the Piazza Fontane Morose begins a broad line of streets built in the 16th cent., extending to the Piazza dell' Acquaverde near the railway-station, under the names of *Via Nuova*, *Via Nuovissima*, and *Via Balbi*, and forming one of the chief arteries of modern traffic. In these streets are situated the most important palaces and several churches; some of the former should be visited for the sake of their magnificent staircases, which are among the most remarkable objects in Genoa. — On each side of these loftily situated streets a complete labyrinth of narrow lanes, occupied by the lower classes, descend to the left to the harbour, and ascend the hill on the right; here, too, the traveller will observe many interesting buildings.

The first of these main streets is the **Via Garibaldi*, formerly *Via Nuova* (Pl. F, 3), which is flanked by a succession of palaces. On the right, No. 1, is the *Palazzo Ces. Cambiaso*. On the left, No. 2, *Palazzo Gambaro*, formerly Cambiaso. Right, No. 3, *Palazzo Parodi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso, and others. Left, No. 4, **Palazzo Cataldi*, formerly Carega, erected about 1560 for Tobia Pallavicini. Right, No. 5, **Palazzo Spinola*, by Gal. Alessi, containing a few pictures, chiefly of the Genoese school, a Madonna by Luini, an equestrian portrait, and a Madonna by Van Dyck. Left, No. 6, *Palazzo Giorgio*

Doria (not always open to visitors), containing several frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady).

Left, No. 10, *Palazzo Adorno*, also by Gal. Alessi(?), contains several good pictures by Rubens, Palma Vecchio, Bassano, Bordone, Seb. del Piombo, and others, but is not always shown to visitors.

Left, No. 12, *Palazzo Serra*, by Alessi, remodelled in the interior by De Wailly (d. 1798) and Tagliafico, contains a fine hall.

Right, No. 9, *Palazzo del Municipio* (Pl. 23), formerly *Doria Tursi*, erected by *Rocco Lurago* (16th cent.), has a handsome staircase and court, ingeniously adapted to the rising ground on which it stands.

The *Vestibule* is adorned with five frescoes from the life of the Doge Grimaldi, the court with a statue of Mazzini in marble, and the staircase with a statue of Cataneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are portraits of Columbus and Marco Polo in mosaic. In the adjacent room a Madonna between two saints, by *Gerard David of Bruges* (not Van Eyck), and a Crucifixion with SS. Mary and John, by a good early Netherlands master (not Dürer); two other pictures inferior. Two letters of Columbus; large bronze tablet of A.D. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A cabinet to the left contains the violin of Paganini. In the loggia to the left is a Bacchic sarcophagus-relief from the tomb of Franc. Spinola. (Permessi for the cathedral-treasury are procured in the loggia to the right.)

Left, No. 18, **Palazzo Rosso* (Pl. 25), so named from its red colour, of the 17th cent., formerly the property of the *Brignole-Sale* family, with its valuable contents, a library, and **Picture Gallery* (open 10-3, Mon. and Thurs. free, other days 1 fr.), was presented to the city of Genoa in 1874 by the Marchesa Maria Brignole-Sale, wife of the Marchese Deferrari, Duke of Galliera (p. 93), and by their son Filippo.

Ascending the handsome staircase, we pass through an *Antisala*, or ante-chamber, into the CAMERA DELLE ARTI LIBERALI, which, like the following rooms, derives its name from the subject of the ceiling-paintings (by *Carlone*, *Parodi*, *Deferrari*, and others), and contains three portraits of Doges of the Brignole family, of the 17th and 18th centuries. The ceiling-paintings are sometimes continued by the relief-work of the cornices. — Traversing a small room (*Alcova*), we enter the principal saloons. I. STANZA DELLA GIOVENTÙ: **Guercino*, Cleopatra; *Strozzi*, Carità, Cook; *Andrea del Sarto*, Holy Family, a replica of the picture in the Palazzo Pitti at Florence (No. 81; p. 435). — II. SALONE, the ceiling adorned with family armorial bearings; pictures by Genoese masters. — III. STANZA DELLA PRIMAVERA: *Paris Bordone*, Portrait of a Venetian lady; *Titian*, Portrait of an old man; *Dürer*, Portrait of a young German, painted at Venice in 1506, but unfortunately much damaged; **Moretto*, Portrait of a botanist (1533), an effective work, recalling Sebastian del Piombo by the dark-green shading of the flesh-tints and its breadth of execution; **Van Dyck*, Marchese Giulio Brignole-Sale on horseback; **Van Dyck*, Prince of Orange; *Strozzi*, Man with a reed-pipe; **Van Dyck*, Marchesa Paola Brignole-Sale; *Van Dyck*, Bearing of the Cross; above the door, **Paris Bordone*, Portrait of a man. — IV. STANZA D'ESTATE: *Luca Giordano*, Chlorinda liberating Olyntho and Sophronia (from Tasso); *Brueghel*, Two winter scenes; *Early German School*, Portrait; *Caravaggio*, Raising of Lazarus; **Guido Reni*, St. Sebastian. — V. STANZA D'AUTUNNO: *Leandro Bassano*, Portrait; *Bonifacio*, Adoration of the Magi; *Guido Reni*, Madonna; *Guer-*

cino, Madonna enthroned; *Strozzi*, St. Francis; *Bernardino Licinio da Pordenone*, Portrait of Franciscus Philetus. — VI. STANZA DELL' INVERNO: *Paolo Veronese*, Judith; *Murillo* (?), Madonna; above the door. **Rubens*, Portrait of an old man; *Procaccini*, 'Santa Conversazione'; *Paris Bordone*, Holy Family; *Pellegro Piola*, Holy Family. — VII. STANZA DELLA VITA DELL' UOMO: **Van Dyck*, Portrait; **Van Dyck*, The Marchesa Geronima Brignole-Sale with her daughter; *Paolo Veronese*, Portrait of a Venetian lady; *Sacchi*, Dædalus and Icarus; *Perino del Vaga*, Madonna. — Catalogues for the use of visitors.

No. 13, opposite the Palazzo Rosso, is the **Palazzo Bianco**, erected in 1565-69, which was also for a long period the property of the *Brignole-Sale* family, but was afterwards inherited by the *Marchese Deferrari*. The name has been given to it by way of contrast to the 'red palace' opposite.

Crossing the small piazza in front of these palaces, we enter the VIA NUOVISSIMA (Pl. E, 3). At the end of this street to the left, No. 13, is the ***Palazzo Balbi**, by Gregorio Petondi (18th cent.), through which a fine view is obtained of the lower-lying Via Lomellini. — In the *Piazza dei Forni*, obliquely opposite, is the **Palazzo Centurioni**, richly embellished with marble, and containing several pictures.

In the *Piazza dell' Annunziata* (Pl. E, 2) is the Capuchin church of ***S. Annunziata** (Pl. 10), erected in 1587, with a portal borne by marble columns, the brick façade being otherwise unfinished. It is a cruciform structure with a dome, the vaulting being supported by twelve fluted and inlaid columns of white marble, richly gilded and painted. This is the most sumptuous church at Genoa.

In the broad and handsome VIA BALBI (Pl. E, 3), on the right, No. 1, is the ***Palazzo Marcello Durazzo** (Pl. 20), formerly *Filippo Durazzo*, or *della Scala*, erected in the 17th cent. by *Bartolommeo Bianco* of Como for the Balbi family. This edifice is remarkable for its handsome façade, its fine vestibule, and the superb staircase (on the left), added by *Andrea Tagliafico* at the close of the 18th century. On the first floor is the **Galleria Durazzo-Pallavicini*, formed by uniting a collection formerly here with another from the Palazzo Pallavicini (p. 94), and shown daily, 11-4.

Crossing the *Antisala*, which contains modern busts of the Durazzo-Pallavicini family, we first enter the SALONE, a hall with Bolognese works of the 18th cent. representing scenes from the life of Achilles. The gallery also possesses numerous paintings of the 17th cent. by the *Carracci*, *Guido Reni*, *Domenichino*, and other masters of the Bologna school, of which we enumerate the most interesting only. We proceed to the right, W. wing. I. Room: *Domenichino*, Christ appearing to the Virgin; *Van Dyck*, Two portraits of children; **Rubens*, Philip IV. of Spain; *Van Dyck*, Lady and children; *Caravaggio*, Cupid and Psyche. — II. Room: Genoese works of inferior value. — III. Room: *Bern. Strozzi*, Mater Dolorosa; *Lucas of Leyden*, Entombment, and Virgin with saints and the donor and his wife, a winged picture; *A. Dürer*, Repose on the Flight to Egypt; *Jac. Ruysdael*, Landscape, with figures by *Wouwerman*. — IV. Room: *Andrea del Sarto*, The Magi; *Perino del Vaga*, Caritas; *Rubens*, Portrait of Ambrogio Spinola. We next visit the rooms in the E. wing. V. Room: School of *Andrea del Sarto*, Madonna and Child; *Paolo Veronese*, Betrothal of St. Catharine;

Perino del Vaga, Holy Family; *Van Dyck*, Portrait; *Tintoretto*, Portrait of the Marchese Agostino Durazzo; *Rubens*, Portrait. — VI. Room: Genoese masters, such as: *Strozzi*, Portrait of a prelate; also, *Titian*, Mary Magdalene, a genuine replica of an oft-recurring subject, the landscape only free from retouching; *Guercino*, The tribute money. — VII. Room: *Guercino*, Mucius Scaevola; *Lucas of Leyden*, Descent from the Cross; *Dürer*(?), Holy Family; *Van Dyck*, James I. of England with his family. — VIII. Room: *Schidone*, Madonna; *After Raphael*, Madonna (original in Naples). — The other rooms, which also contain several pictures, are generally closed. Two silver vases ascribed to *Benvenuto Cellini* likewise repay inspection. — The library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the ***Palazzo Balbi-Senarega** (Pl. 19), begun early in the 17th cent. by *Bart. Bianco*, and afterwards enlarged by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, surrounded by Doric colonnades, affords a beautiful glimpse of the orangery. The *Picture Gallery* on the first floor is worthy of a visit; admission daily, 2-4.

I. Room, adorned like the others with ceiling-paintings by Genoese artists. *Van Dyck*, Francesco Maria Balbi on horseback; *Bern. Strozzi*, Joseph explaining the dream. — II. Room. **Rubens*, Christ and St. John as children. **Titian*, Madonna with St. Catharine, St. Dominicus, and the donors.

'This charming picture of the time of the bacchanals (about 1520) is thrown out of focus by abrasion, washing, and repainting; but is still pleasing on account of the grace of the attitudes and the beauty of the landscape'. — *Crowe and Cavalcaselle*.

Gaud. Ferrari, Holy Family; *A. Carracci*, St. Catharine; *Michael Angelo* (?), Gethsemane; *Van Dyck*, Madonna with the pomegranate (della Melagrana). — III. Room. Three **Portraits* of the Balbi family by *Van Dyck* (the head of Philip IV. in the equestrian piece is said to have been substituted by *Velazquez* for that of the Balbi, who had meanwhile been banished). — IV. Room. *Caravaggio*, Conversion of St. Paul; portraits by *Tintoretto*, *Allori*, *Van Dyck*, and *Carracci*; then, *Guido Reni*, St. Jerome. — V. Room. Four children, sketches by *Perino del Vaga*; small pictures by *Schiavone*; market-place, by one of the *Bassanos*. — VI. GALLERY. *P. del Vaga*, Holy Family; *Van Dyck*, Holy Family; *Flemish Master*, Crucifixion; *Fra Fil. Lippi*, Communion of St. Jerome; **Titian*, Portrait.

On the right side of the street, No. 5, is the ***Palazzo dell'Università** (Pl. 54), begun as a Jesuit college by *Bart. Bianco* in 1623, and erected into a university in 1812. The rich court and staircase are probably the finest structures of the kind at Genoa. The latter is adorned with a statue of Boccanegra, the first Doge of Genoa (14th cent.). The building contains a library, a natural history museum, a small botanical garden, and six bronze statues, with 'putti' and reliefs, by *Giovanni da Bologna*.

Next, on the left, No. 6, *Pal. Durazzo*, with a colonnaded court.

Left, No. 10, **Palazzo Reale** (Pl. 21; E, 2), erected in the 17th cent. by the Lombard architects *Franco. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended by *Carlo Fontana* of Rome at the beginning of the 18th cent.; it was purchased in 1815 by the royal family, and restored by Carlo Alberto in 1842. It contains handsome staircases and balconies and sumptuously furnished apartments (shown daily, except when the royal family is in residence). The pictures and antiquities are of no great value.

6-
 Battle-piece
 the Marches
 to Leon. da
 some gallery
 the right,
 Proserpine
 by More

Statue of Columbus.

Room on the right. Van
 od portrait of the Lombard
 del Vaga, Holy Family. To
 nting and a few ancient and
 illino, on the left, Mercury;
 On the left, Crucifixion by
 Stuerhout; Sibyl by Guercino.

Large pictures by Luca Giordano.
 ne view of the city and harbour.

on (Pl. 47; D., 1) rises the marble
 said to have been born at Cogoletto
 ted in 1862, and stands on a pedestal
 At the feet of the statue, which rests
 re of America. The monument is sur-
 es in a sitting posture, representing
 h, and Wisdom.

scenes from the history of Columbus, with
 A *Cristoforo Colombo in Patria*, and *'divi-
 renni denisti all' antico'*. — [On the house
 the Piazza della Darsena (p. 90; Pl. E, 2),
 of Columbus, with the inscription, *'Disi,
 per nuovo dall' onde ignote mondo'*.]

t are grounds containing date-palms,
 ecimens of tropical vegetation. Opposite
 with a marble frieze representing scenes
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 vourite cat, and a superb chimney-piece.
 family, to whom the palace now belongs,

ace, extending towards the harbour,
 gla with arcades. The gardens on the
 e of Hercules (*'Il Gigante'*) in a niche,

contains an extensive
 hill opposite, with a str.
 also belong to the estate.
 Farther on, in the

direction of the Molo Nuovo, stretches the

new and shadeless *Passeo Nuovo* promenade, which, together with the *Via Milano* (Pl. C, B, 2), runs above the extensive railway magazines (*Maggazzini Generali*), and commands a fine view — In this road, beyond the railway, lies the *Palazzo dello Scoppetto*, the property of Sign. Vitale Rosazza, the charming gardens of which also command a fine view (gardener, 1 fr.).

On the *Sampierdarena* 17,900 inhabit *Spinoletta*, and garden, both *della Cella* co refinery here.

A favourite spot (8, 4; 137 ft. above the sea), adorned with a fountain, situated on an eminence at the N.E. end of the town (approached most conveniently from the *Piazza delle Fontane Morose* by the *Salita S. Caterina*). The grounds were laid out in their present form on part of the old ramparts of the town in 1837. During the military concerts (p. 87) on Sunday afternoons the grounds are crowded. Pleasant views to the E. and S., finest towards the sea.

To the N. of Acqua Sola is the *Villa Negro* (Pl. 46; reached from the *Piazza Mazzini*, or from the *Via Garibaldi*, by the *Salita delle Battistine*), the property of the city, and open to the public, with a well-kept garden, a small museum of Natural History (open on Sundays), and the beginnings of a Zoological Garden. Winding promenades ascend hence to a bastion at the back of the villa, about 150 ft. above Acqua Sola, commanding a fine survey of the city, the harbour, and environs. — The walk may be pleasantly extended thus: from Acqua Sola proceed to the S. by *Mura S. Stefano*, then by *Mura Sta. Chiara* (turn to the left and follow the town walls), *Mura del Prato* (to the left, below, is the *Manicomio*, or lunatic asylum), and then by *Mura delle Cappuccine*, and *Mura della Strega*, to the *Piazza della Cava* (Pl. F, 6). From this point we may proceed either to *S. Maria in Carignano* (p. 92), or to the *Molo Vecchio* (p. 89).

The *Via di Circonvallazione*, a magnificent route on the hills at the back of the town, vies in beauty with the *Corso Vittorio Emanuele* at Naples. It begins on the E. at the *Piazza Marina* (Pl. H, 3; 328 ft. above the sea-level), and leads thence along the slope, across a viaduct and in long windings, under various names (*Corso Solferino*, *Corso Magenta*, *Corso Paganini*), to the *Albergo dei Poveri* (Pl. E, F, 1, 2; 318 ft. above the sea), a hospital founded in the 17th cent., and last extended in 1835, accommodating 1300 persons. Thence it descends to the *Piazza Annunziata* (Pl. E, 2; p. 96) and to the *Piazza Acquaverde*. — Another fine street in course of construction is the *Via di Circonvallazione al Mare*, leading from the harbour to the mouth (foce) of the Bisagno.

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gigliano (*Grand the road from adapt 5 M. Sestri 10,500 with 10,500 inhab., also possesses a number of villas, a church adorned with frescoes, and several manufactories and wharves (tram way, see p. 87). The Villa Rossi has a beautiful garden. The hotel is 'Grand Hôtel de Pegli, formerly Palazzo Lomellini, recorded M. Pegli for a visit of some duration ('pension' 8 fr.). 6 M. Pegli (D. 5, B. 1½, L. 1, A. 1, 'pension' 9-15 fr.; *Hôtel with garden, these two on the coast; *Hôtel d'Angleterre, near the station; Café - Restaurant Borrini, 'pension' 6-7 fr.), a small sea-bathing place, is adapted, like Cornigliano and Sestri, for a resting-place. Numerous cool and pleasant walks in the wooded valleys and on the hill-slopes here, such as the Villa Rostan, with grounds in the English style, Villa Elena Doria, and particularly the beautiful *Villa Pavlacini, which forms a favourite object for an excursion from Genoa (comp. p. 100; visitors are admitted between 10 and 3 on entrance). The visit takes considerable time, and the villa is immediately to the left on leaving the station. The rich prospect afforded by the height of oleanders, azaleas, camellias, etc. Several points of view afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest of these points stands a castle in the mediæval style. Around it are indications of a simulated siege, the mausoleum of the fallen commander, and the ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water, over which visitors are ferried, and a striking glimpse under the bridge of the house of Genoa and the sea; kiosques in the Pompeian, Chinese style, obelisk, fountains, etc. may also be inspected. The garden also contains examples of the coffee, vanilla, cinnamon, pepper, sugar-cane, camphor, and other tropical plants, some of them remarkably fine. 8 M. Voltri (Albergo Svizzera), with 6000 inhab., situated at the mouth of the Ceruso in a fertile plain sprinkled with villas. Beyond Voltri numerous tunnels and bridges. 13½ M. Arenzano (*Hôtel d'Angleterre, 'pens.' with wine from 6½ fr.); beautiful retrospect of the coast as far as Genoa. 16 M. Cogoleto, the supposed birthplace of Columbus (p. 98). The house in which he is said to have been born, now a poor tavern, bears the inscription: *Hospes, siste gradum. Fuit hic lux prima Columbo; Orbe viro majori heu nimis arcta domus! Unus erat mundus. 'Duo sunt', ait iste. Fuere.*

ite 16.

M. Voragine, a town with 9800 inhab., is a building place. The coast on both sides of it is numerous cuttings and tunnels.

Albissola, at the mouth of the *Sansobbia*, and there are **M.** manufactured.

Celle; 25 **M.** (Rail. Restaurant; *Albergo Svizzero, Roma*, battery is largely *Italia*), a town with 16,000 inhab., the capi-

M. Savona (Rail. Restaurant; *Albergo Svizzero, Roma*, spoken of; *Italia*), a town with 16,000 inhab., the capi-

Montenotte department under Napoleon I., is charmingly amidst lemon and orange gardens. The harbour, com-

by a fort, presents a busy scene. The *Cathedral* of 1604 s several good pictures. The handsome theatre, erected in

is dedicated to the poet *Chiabrera* (1552-1637), a native of ce. The church of *Madonna degli Angeli* affords a fine view

town. *Santuario di Savona*, see p. 84. *Savona to Turin*, see p. 81; to *Alessandria*, see p. 82.

M. Vado. On this side of the extensive *Capo Bergeggi* a fine prospect of the Riviera as far as Genoa is enjoyed. Then a

el and galleries, through the arches of which the sea and the island of *Bergeggi* are seen. The construction of the line

attended with much difficulty here, and several long tunnels traversed. 35 **M. Spotorno**; 37 **M. Noli**, a small town shaded

dense olive-groves, with the ruins of a castle. 42 **M. Finalmarina** (*Hôtel Garibaldi*, indifferent) is the seaport

principal part of the town of *Finale*, which consists of three erent villages; it contains a cathedral, by Bernini, with double

amns of white marble, a dome, and rich gilding. To the left s *Finalborgo*, the oldest part, with a castle; and farther to the

is *Finalpia*. In the neighbourhood are interesting caverns, with ehistoric remains. — 43 **M. Borgio Verexzi**; 45½ **M. Pietraligure**;

5 **M. Loano**. with a ruined castle; to the right of the line are two ppressed monasteries, of which *Monte Carmelo*, the higher, erected

y the *Dorias* in 1609, commands a fine view. The large twelve- ided church of the village was also erected by the *Dorias*. Beyond

50 **M.** *Ceriale*, with its market-gardens, the mountains recede. 53 **M. Albenga** (*Albergo Reale; Vittoria; Italia*), the *Albin-*

gaunum of the Romans, an ancient town and episcopal residence. About ¼ **M.** to the E. of the town are extensive remains of the

Ponte Lungo, a Roman bridge. Several châteaux of the old noblesse with lofty towers; cathedral with towers and elegant façade, all

of brick. — To the left, from the sea, rises the rocky island of *Gallinaria*, crowned with a tower.

The line now quits the coast and traverses olive groves, vine- yards, and orchards. The train crosses the *Centa* and skirts the

promontory of *S. Croce*. Several tunnels. 57 **M. Alassio** (*Grand Hôtel d'Alassio*, 'pens.' 10-12 fr.; *Hôtel*

de Rome, with large orangery, D. 4¼, B. 1½, 'pens.' 7-8 fr., both on the beach; *Hôtel de Londres*, nearer the station), a seaport and

to Nice.

summer bathing place, also frequented in winter by English
 59 1/2 M. **Croce**, with 4800 inhab. and gardens containing palm-trees.
 The train enters a valley thickly planted with olives. 62 M. **Andora**,
 and enters a fertile plain; to the right the village of **Andora** lies on the hill to the right; the
Marina; the village of **Andora** lies on the hill to the right; the
 several tunnels. — The train enters a more extensive
 slope; then (66 M.) **Diano Marina**, in a fertile plain; to the right
Diano district, in which **Oneglia** and **Porto Maurizio** are situated.

69 1/2 M. **Oneglia** (Rail. Restaurant; *Hôtel Victoria*, well spoken of; *Hôtel del Vapore*), a beautifully situated town, with 8000 inhab. and a shallow harbour. Active trade in olive-oil, the finest quality below. The prison near the station somewhat resembles a church. The road crosses the broad stony bed of the *Impero*, which the *Impero* (Hôtel de France), a town with 7300 inhab. and a good harbour, most picturesquely situated in the midst of dense olive-groves, and frequented of late as a winter-residence. This town is the seat of the authorities of the district, and also carries on an important trade in olive-oil.

74 M. **S. Lorenzo**. The low, massive towers which now rise at intervals along the coast to the right of the line, some of which have been converted into dwelling-houses, were erected for the defence of the country against Saracen marauders in the 9th and 10th centuries. 78 1/2 M. **S. Stefano-Rivaligure**. To the right on the hill stands the fortified **S. Stefano**, beyond which the broad *Val Taggia* (79 1/2 M. valley). The train crosses the *Taggia* and stops at the station of that name (the village lies 3 M. up the manding). Beyond the next tunnel a valley opens on the right commanding a charming view of **Bussana**, romantically perched on a rock. The villa opposite is **Poggio**, which first becomes visible. The train now passes through the *Capo Verde by a tunnel and reaches —*

85 M. **San Remo**. — **Hotels and Pensions.** On the W. Side of the town: *GRAND HÔTEL DE LA PAIX*, near the station, in a fine open situation ('pension' 9-12 fr.); *GRAND HÔTEL DE LONDRES*; *HÔTEL BELLEVUE*, situated; *GRAND HÔTEL ROYAL*, a handsome new building, finely situated; *HÔTEL PARADIS*; *WEST END HOTEL*, with elevator and garden; *VILLA QUIRISANA*, adjacent, with garden; *PENSION TATLOCK*, for Germans; *HÔTEL PAVILLON*, moderate charges; *HÔTEL DES ANGLAIS*, with garden; *GRAND HÔTEL PALMIERI*, close to the sea. — In the principal part of the lower town: *HÔTEL DI SAN REMO*, near the station, D. excellent wine 4, L. 1/4, A. 1/2 fr.; *PENSION SUISSE*, from 7 fr., well spoken of; *HÔTEL MOLINARI*, moderate prices; *HÔTEL BEAUSÉJOUR*, V. 1/4, A. 1/2 fr.; *HÔTEL GRANDE BRETAGNE* (Italian style). — On the E. Side of the town: *HÔTEL MÉDITERRANÉE*, dépendence of the *Hôtel de la Paix*, of 'pension' 10-15 fr.; *HÔTEL VICTORIA*, farthest from the station, but with S. aspect; both these have gardens extending down the sea; *HÔTEL DE NICE*, in a sheltered situation; *HÔTEL D'ANGLETERRE*, less pretentious; *HÔTEL BRIGHTON*; *PENSION BÖTTCHER*.

The Enthusiast

1911

The Enthusiast is a weekly paper published by the Enthusiast Club, 1000 Broadway, New York City. It is a paper of interest to all who are interested in the history and development of the United States. It contains a great deal of interesting and valuable information, and is a must for every student of American history. The paper is published every week, except on Sundays and public holidays. It is a paper of high quality, and is well worth the price. The price is \$1.00 per year, in advance. Single copies are 10 cents. The paper is published by the Enthusiast Club, 1000 Broadway, New York City. It is a paper of interest to all who are interested in the history and development of the United States. It contains a great deal of interesting and valuable information, and is a must for every student of American history. The paper is published every week, except on Sundays and public holidays. It is a paper of high quality, and is well worth the price. The price is \$1.00 per year, in advance. Single copies are 10 cents. The paper is published by the Enthusiast Club, 1000 Broadway, New York City.

Battle-pieces by *Burrasca*. Room on the right: *Van* the Marchesa Durazzo; good portrait of the Lombard o *Leon. da Vinci*; *Perino del Vaga*, Holy Family. To me gallery with rococo-painting and a few ancient and the right, Apollo and Apollino, on the left, Mercury; f Proserpine by *Schiaffino*. On the left, Crucifixion by as by *Moretto*; St. Agnes by *Stuerbout*; Sibyl by *Guercino*. adorned with two large pictures by *Luca Giordano*. ommands a fine view of the city and harbour.

A ACQUAVERDE (Pl. 47; D., 1) rises the marble bus, who is said to have been born at *Cogoletto*

It was erected in 1862, and stands on a pedestals' prows. At the feet of the statue, which rests eels the figure of America. The monument is sur- orical figures in a sitting posture, representing hy, Strength, and Wisdom.

re reliefs of scenes from the history of Columbus, with edication: '*A Cristoforo Colombo la Patria*', and '*divi- iwinse di perenni benefizi all' antico*'. — [On the house lberto, near the Piazza della Darsena (p. 90; Pl. E, 2), small *Statue of Columbus*, with the inscription, '*Dissi, secondo sorgere nuovo dall' onde ignote mondo*'.]

monument are grounds containing date-palms, l other specimens of tropical vegetation. Opposite raggiana, with a marble frieze representing scenes olumbus, and an inscription.

DEL PRINCIPE (Pl. C, D, 1, 2), to the W. of the ds a good view of part of the old fortifications and of *S. Tommaso*. No. 4 in the piazza is the long Pl. 24), presented in 1522 to *Andrea Doria*, the la' (d. 1560, at the age of 95). It was remodelled igns by *Giov. Ang. Montorsoli*, and adorned with o del *Vaga*, a pupil of Raphael.

a inscription on the side next the street records that niral of the Papal, Imperial, French, and native fleets, his eventful career in honourable repose, caused the ult for the use of himself and his successors. His sung by Ariosto — '*questo è quel Doria, che fa dai tro mar per tutti i lati*'. — The finest of the FRESCOES (restored in 1845)), which in many respects recall the el, are those on the ceiling, vaulting, and lunettes of hall, representing scenes from Roman history; a cor- portraits of the Doria family, a saloon with a large ceil- enting Jupiter overthrowing the Titans, and a room entures of Jupiter. The great hall is further adorned ntorsoli and the Titan saloon also contains a portrait : with his favourite cat, and a superb chimney-piece. of the Doria family, to whom the palace now belongs, t Rome.

of the palace, extending towards the harbour, nsive Loggia with arcades. The gardens on the th a statue of Hercules ('*Il Gigante*') in a niche, estate.

n the direction of the Molo Nuovo, stretches the

new an a shadeless *Passo Nuovo* promenade, which, together
the Via *Milano* (Pl. C, B, 2), runs above the extensive ra
magazin *(Maggazzini Generali)*, and commands a fine *View
In this road, beyond the railway, lies the *Palazzo dello Scogli*
the property of Sign. Vitale Rosazza, the charming gardens of w
also command a fine view (gardener, 1 fr.).

The *Molo Nuovo* and the *Lighthouse*, see p. 89.
On the coast, farther to the W., lies the suburb of a
Sampler *Larena* (cab with one horse 2, with

17,900 in hab. and as pal.
Spinola, and *Seassé*
garden, both ted b
della Cella cont. if the
refinery here. — tion,
A favourite — is th

3, 4; 137 ft. above the sea), ad
an eminence at the N.E. end of the town (approached most c n-
veniently from the Piazza delle Fontane Morose by the Salita S.
Caterina). The grounds were laid out in their present form on
part of the old ramparts of the town in 1837. During the military
concerts (p. 87) on Sunday afternoons the grounds are crowded.
Pleasant views to the E. and S., finest towards the sea.

To the N. of Acqua Sola is the **Villa Negro* (Pl. 46; reached
from the Piazza Mazzini, or from the Via Garibaldi, by the Salita
delle Battistine), the property of the city, and open to the public,
with a well-kept garden, a small museum of Natural History
(open on Sundays), and the beginnings of a Zoological Garden.
Winding promenades ascend hence to a bastion at the back of the
villa, about 150 ft. above Acqua Sola, commanding a fine survey of
the city, the harbour, and environs. — The walk may be pleasantly
extended thus: from Acqua Sola proceed to the S. by *Mura S.*
Stefano, then by *Mura Sta. Chiara* (turn to the left and follow the
town walls). *Mura del Prato* (to the left, below, is the *Manicomio*,
or lunatic asylum), and then by *Mura delle Cappuccine*, and *Mura*
della Strega, to the Piazza della Cava (Pl. F, 6). From this point
we may proceed either to S. Maria in Carignano (p. 92), or to the
Molo Vecchio (p. 89).

The **Via di Circonvallazione*, a magnificent route on the hills
at the back of the town, vies in beauty with the Corso Vittorio
Emmanuele at Naples. It begins on the E. at the Piazza Manin
(Pl. H, 3; 328 ft. above the sea-level), and leads thence along the
slope, across a viaduct and in long windings, under various names
(*Corso Solferino*, *Corso Magenta*, *Corso Paganini*), to the Albergo
dei Poveri (Pl. E, F, 1, 2; 318 ft. above the sea), a hospital founded
in the 17th cent., and last extended in 1835, accommodating 1300
persons. Thence it descends to the Piazza Annunziata (Pl. E, 2;
p. 96) and to the Piazza Acquaverde. — Another fine street in
course of construction is the *Via di Circonvallazione* at Mare, lead-
ing from the harbour to the mouth (foce) of the Bisagno.

0. Route

The **Campo**, situated -
see Map, p. 87), is reached
1½ M. from the town, is reached
by the Via Giulia, Via S. Vincenzo
cab there and back 5 fr.; omnibus
siderable taste in 1867, and contains several good
of the finest is that of March. Tagliacarne in the lower row on the
right, above No. 359. The whole arrangement of the cemetery is in-
teresting, as
of which is the
upper end of
Mazzini (a
valley to the
Excursion
p. 101, or
way every
tramway),
adisi, also

.. m.;
agno,
p. 93)
H, 4;
h con-
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gliano (*Grand Hôtel Villa Rachel; Albergo della Confidenza, on the road from Cornigliano to Sestri), with numerous villas, well adapted for a prolonged stay in the months of April and May.

5 M. *Sestri Ponente* (*Grand Hôtel de Sestri, with sea-baths), with 10,500 inhab., also possesses a number of villas, a church adorned with frescoes, and several manufactories and wharves (tramway, see p. 87). The Villa Rossi has a beautiful garden. The 'Grotta' of Sestri has been known for two centuries. The hotel is recommended for a visit of some duration ('pension' 8 fr.).

6 M. Pegli (*Grand Hôtel de Pegli*, formerly Palazzo Lomellini, with garden, D. 5, B. 1½, L. 1, A. 1, 'pension' 9-15 fr.; **Hôtel Gargini*; these two on the coast; **Hôtel d'Angleterre*, near the station; *Café-Restaurant Borrini*, 'pension' 6-7 fr.), a small sea-bathing place, with 7300 inhab., which attracts numerous visitors from Genoa, is adapted, like Cornigliano and Sestri, for a resting-place on the way to the favourite wintering-places on the Riviera. Numerous cool and pleasant walks in the wooded valleys and on the hill-slopes lend a charm to Pegli not possessed by the warmer places in the Riviera. A number of pleasant villas are also situated here, such as the Villa Rostan, with grounds in the English style, Villa Elena Doria, and particularly the beautiful **Villa Pallavicini*, which forms a favourite object for an excursion from Genoa (comp. p. 100; visitors are admitted between 10 and 3 on entering their names in the visitors' book).

The villa is immediately to the left on leaving the station. The visit takes about 2 hours. An attendant (1 fr., for a party 2 fr.) conducts visitors through the grounds and park, which extend to a considerable height on the slopes rising from the coast, and display a rich profusion of oleanders, azaleas, camellias, etc. Several points of view afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest of these points stands a castle in the mediæval style with a tower, which affords an extensive and magnificent panorama. Around it are indications of a simulated siege, the mausoleum of the fallen commandant, and the ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water, over which visitors are ferried, and a striking glimpse under the bridge of the lighthouse of Genoa and the sea; kiosques in the Pompeian, Turkish, and Chinese style, obelisk, fountains, etc. may also be inspected. The gardens also contain examples of the coffee, vanilla, cinnamon, pepper, sugar-cane, camphor, and other tropical plants, some of them remarkably fine.

8 M. *Prà*, another small ship-building place; 9 M. *Voltri* (Albergo Svizzero), with 6000 inhab., situated at the mouth of the *Ceruso* in a fertile plain sprinkled with villas.

Beyond Voltri numerous tunnels and bridges. 13½ M. *Arenzano* (**Hôtel d'Angleterre*, 'pens.' with wine from 6½ fr.); beautiful retrospect of the coast as far as Genoa. 16 M. *Cogoleto*, the supposed birthplace of Columbus (p. 98). The house in which he is said to have been born, now a poor tavern, bears the inscription: —

*Hospes, siste gradum. Fuit hic lux prima Columbo;
Orbe viro majori heu nimis arcta domus!
Unus erat mundus. 'Duo sunt', ait iste. Fuere.*

$1\frac{1}{2}$ M. *Varazze*, or *Voragine*, a town with 9800 inhab., is a considerable ship-building place. The coast on both sides of it is rocky and there are numerous cuttings and tunnels.

1 M. *Celle*; 25 M. *Albissola*, at the mouth of the *Sansobbia*, pottery is largely manufactured.

$1\frac{1}{2}$ M. **Savona** (*Rail. Restaurant; Albergo Svizzero, Roma*, well spoken of; *Italia*), a town with 16,000 inhab., the capital of the Montenotte department under Napoleon I., is charmingly situated amidst lemon and orange gardens. The harbour, commanded by a fort, presents a busy scene. The *Cathedral* of 1604 contains several good pictures. The handsome theatre, erected in 1785, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The church of *Madonna degli Angeli* affords a fine view of the town. *Santuario di Savona*, see p. 84.

From *Savona* to *Turin*, see p. 81; to *Alessandria*, see p. 82.

M. *Vado*. On this side of the extensive *Capo Bergeggi* a fine prospect of the Riviera as far as Genoa is enjoyed. Then a promenade and galleries, through the arches of which the sea and the island of *Bergeggi* are seen. The construction of the line attended with much difficulty here, and several long tunnels were traversed. 35 M. *Spotorno*; 37 M. *Noli*, a small town shaded by dense olive-groves, with the ruins of a castle.

1 M. *Finalmarina* (*Hôtel Garibaldi*, indifferent) is the seaport and principal part of the town of *Finale*, which consists of three ancient villages; it contains a cathedral, by Bernini, with double columns of white marble, a dome, and rich gilding. To the left is *Finalborgo*, the oldest part, with a castle; and farther to the left is *Finalpia*. In the neighbourhood are interesting caverns, with Etruscan remains. — 43 M. *Borgio Verezzi*; $45\frac{1}{2}$ M. *Pietraligure*;

Loano, with a ruined castle; to the right of the line are two ancient monasteries, of which *Monte Carmelo*, the higher, erected by the Dorias in 1609, commands a fine view. The large twelve-sided church of the village was also erected by the Dorias. Beyond this is *Ceriale*, with its market-gardens, the mountains recede.

M. *Albenga* (*Albergo Reale; Vittoria; Italia*), the *Albintum* of the Romans, an ancient town and episcopal residence.

$1\frac{1}{4}$ M. to the E. of the town are extensive remains of the *Lungo*, a Roman bridge. Several châteaux of the old noblesse lofty towers; cathedral with towers and elegant façade, all black. — To the left, from the sea, rises the rocky island of *Isola di Santa Maria*, crowned with a tower.

The line now quits the coast and traverses olive groves, vineyards and orchards. The train crosses the *Centa* and skirts the territory of *S. Croce*. Several tunnels.

M. *Alassio* (*Grand Hôtel d'Alassio*, 'pens.' 10-12 fr.; *Hôtel de France*, with large orangery, D. $4\frac{1}{4}$, B. $1\frac{1}{2}$, 'pens.' 7-8 fr., both on the beach; *Hôtel de Londres*, nearer the station), a seaport and

summer bathing-place, also frequented in winter 1
 tons, with 4800 inhab. and gardens containing palm
 68 1/2 M. *Laiquaglia*; beautiful retrospect of the

Croce. The train penetrates the *Capo delle Mele* by a
 tunnel, and enters a valley thickly planted with olives.

Martina; the village of Andora lies on the hill to the
 several tunnels. 64 1/2 M. *Cervo*, picturesquely sit
 slope; then (66 M.) *Diano Marina*, in a fertile plain;
 inland, *Diano Castello*. — The train enters a mo
 coast district, in which Oneglia and Porto Maurizio are

69 1/2 M. Oneglia (*Rail. Restaurant; Hôtel Victoria*,
 of; *Albergo del Vapore*), a beautifully situated town,
 inhab. and a shallow harbour. Active trade in olive-oil
 qualities of which are produced here and at Porto Ma
 below). The prison near the station somewhat resembles

The train crosses the broad stony bed of the *Impero*,
 road crosses to the left by a neat suspension-bridge. — 71
Maurizio (Hôtel de France), a town with 7900 inhab. a
 harbour, most picturesquely situated in the midst of de
 groves, and frequented of late as a winter-residence. It
 is the seat of the authorities of the district, and also carries
 important trade in olive-oil.

74 M. *S. Lorenzo*. The low, massive towers which now
 intervals along the coast to the right of the line, some of
 have been converted into dwelling-houses, were erected
 defence of the country against Saracen marauders in the 10th
 centuries. 78 1/2 M. *S. Stefano-Rivalligera*. To the right
 the hill stands the fortified *S. Stefano*, beyond which the bro.
Taggia is entered. The train crosses the *Taggia* and sta
 (79 1/2 M.) the station of that name (the village lies 3 M. to
 valley). Beyond the next tunnel a valley opens on the right
 manding a charming view of *Bassano*, romantically perched on a
 The village opposite is *Poggio*, which first becomes visible. The
 now passes through the *Capo Verde* by a tunnel and reaches —

86 M. *San Remo*. — *Hôtels and Pensions*. On the W. side of
 Town: *Grand Hôtel de la Paix*, near the station, in a fine open
 sition ('pension' 8-12 fr.); *Grand Hôtel de Londres*; *Hôtel Belle*
 'pens' 12-16 fr.; *Grand Hôtel Royal*, a handsome new building, sit
 situated; *Hôtel Paradis*; *West End Hotel*, with elevator and garé
 Villa Quisisana, adjacent, with garden; *Pension Tatlock*, for 0
 man; *Hôtel Pavé*
 garden; *Grand Hô*
 part of the lower to
 wine & L. 2/3, A.
Hôtel Midi, *Hôtel*
Gioberti; *Hôtel G*
 the Town: *Hôtel*
 well spoken of, 'P
 station, but with l
 the sea; *Hôtel de Nice*, in
 less pretending, well spoken of; *Hôtel Brighton*; *Pension Hottel*

7-11 fr., VILLA LINDENHOF, well spoken of, these two open in summer also; PENSION GOLTZ, for young ladies and children, from 15th Oct. to 15th April 1600 fr. — The charges at San Remo are now nearly as high as at Mentone. A room in a hotel costs 3-6 fr. daily, full 'pension' 7-15 fr.

Apartments. The choice of small suites of private apartments is annually increasing. They are to be found in the Via Gioberti, Vittorio Emanuele (Casa Escoffier, in the former Hôtel Royal), in the Via Feraldi, in the Corso Garibaldi (Villa Corradi, Villa Luigia, Villa de Carli), and in the new street running parallel with the railway. Others may be hired in the interior of the town, but these are less desirable, owing to the coldness of the street. VILLAS abound; rent for the winter 2000-10,000 fr. (list at Mr. W. Congreve's, the English vice-consul, Via Privata, and at the Agence Ligurienne), including furniture and the other requisites for housekeeping (distinct bargain necessary). A more moderate rent than that advertised is generally taken. Situation should be carefully considered where invalids are concerned, and a S. aspect is essential.

Restaurants. *Brianzi*, déj. and D. with wine 100 fr. per month; *Maison Dorée*; *Rigollet*, all in the Via Vitt. Emanuele. — **Cafés.** **Européen*, Via Vitt. Emanuele, cup of coffee 20 c., Vienna beer 30 c., Nuremberg beer 35 c.; *International*, also in the Via Vitt. Emanuele; *Garibaldi*.

Reading Room at the *Circolo Internazionale*, where balls and concerts are also given; subscription for the winter 50, per quarter 30, per month 12 fr.

Physicians. English, *Drs. Daubeny, Freeman, Turner, and Hassall*; German, *Drs. v. Brunn, Goltz, and Biermann*; Italian, *Drs. Ajoardi, Ameglio, Onetti, and Panizzi*. — **English Chemist:** *Squire*, Via Vittorio Emanuele; *Pharmacie Internationale*, at the corner of the Via Vitt. Emanuele and Via Feraldi; Italian, *Calvi*, Via Vittorio Emanuele; *Panizzi* (a good botanist), Via Palazzo. — **Baths:** at *Dr. Charreton's* Etablissement Hydrothérapique, 10 min. to the E. of the Hôtel Victoria, and in the *Stabilimento Bagni*, Via Privata.

Post Office in the Via Vitt. Emanuele 9, in the Pension Suisse. **Telegraph Office**, Corso Garibaldi 7, at the E. end of the town.

Bankers. *Asquasciati, Rubino*, both in the Via Vitt. Emanuele.

Shops. *Gandolfo*, bookseller, Via Vittorio Emanuele. In the Via Palazzo, the old main street of the town, the shops are often better and less expensive, although less showy, than those in the Via Vitt. Emanuele, the new main street. Among the specialties of the place are inlaid wood (depôt of *Mlle. Nicolas*) and the perfumes manufactured by *Ajoardi*.

English Vice-Consul. Mr. Walter Congreve, Via Privata.

Music: in the Giardino Pubblico thrice weekly. — **TEATRO AMEDEO.** Operas are performed from 1st Jan. to Easter.

Carriages. Per drive in the town, with one horse 1 fr., with two horses 1½ fr.; per hour 2 or 3 fr.; if luggage over 40 lbs., each box ½ fr.; one-horse carr. to Mentone 30 fr. — **Donkey** per day 5, half-day 3 fr., and gratuity. — **Boat** per hour for 1 person 1 fr., for several 2 fr. and fee.

Climate. San Remo is surrounded by an unbroken semicircular hill sloping upwards from the Capo Nero by La Colla to its culminating point in the Piano Carparo and Monte Bignone, which attain a height of nearly 4000 ft., and descending thence to the Capo Verde, the summit of this barrier being nowhere more than 4 M. distant in a straight line. The N. winds are therefore entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while at the same time the violence of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' and 'Brise' are also unwelcome visitors at this season. Rain is not unfrequent in the latter half of October and the first half of November, but December and January are usually calm and sunny. — Consumptive and bronchial patients are recommended to reside in the E. bay on account of its more sheltered situation and more humid atmosphere, while sufferers from liver and similar complaints will find the dry and stimulating air of the W. bay more beneficial.

English Church, Via Carli, service during the season.

Tramway through the town during the season from the Quartier Garàvent to the Quartier Madonna, every $\frac{1}{2}$ hr., 10-40 c.

Carriages. Drive in the town, with one horse, $1\frac{1}{4}$ fr., with two horses $1\frac{3}{4}$ fr.; per hour $2\frac{1}{2}$ or $3\frac{1}{2}$ fr.; for half-a-day one-horse 8-10, per day 12-15 fr., two-horse 25 fr.; to Monte Carlo with one horse 12, with two horses 15 fr. and fee; to Roquebrune, Vallée de Gorbio, Vallée de Menton, and Cape Martin 8 fr.; to Monti (Vallée de Turin) 10 fr. — **Donkeys** 5 fr. per day, $2\frac{1}{2}$ fr. for half-a-day, and gratuity.

English Church Service during the season.

Climate. Mentone is protected on the N. by a girdle of rocky mountains, and is considered one of the most favourable spots for a winter-residence on the Riviera. The E. bay in particular is thoroughly sheltered, and has a mean temperature in winter of 50° Fahr. A cool and refreshing breeze, however, generally springs up about noon, and the cold 'Brise' is also an occasional visitor. Between Nov. 1st and the end of April the average number of rainy days is 40, while snow scarcely ever falls. Fogs are unknown, but heavy dews are frequent. The W. bay is cooler than the E. bay, but has a greater choice of houses at a distance from the sea, and also affords pleasanter walks. About 2000 English, American, and German families regularly spend the winter in Mentone.

Mentone, a small town with 5600 inhab., formerly belonging to the principality of Monaco, and afterwards under the Sardinian supremacy, was annexed to France in 1860. It is charmingly situated on the Bay of Mentone, which is divided into the *Baie de l'Est* and the *Baie de l'Ouest* by a rocky promontory. Several small brooks empty themselves into the W. bay. The vegetation is luxuriant, consisting chiefly of orange and lemon groves interspersed with gnarled carob-trees (*ceratoria siliqua*), figs, olives, etc. The *Promenade du Midi* and the *Jardin Public* are favourite walks in the afternoon. The ruined castle on the above-mentioned rocky promontory, which has been converted into a burial-ground, affords a fine view, embracing S. Agnese on a lofty hill, erected for defence against the Saracens. Another picturesque point is the monastery of **S. Annunziata*, to which a tolerable path ascends (in $\frac{1}{2}$ hr.) from the Turin road (to the left immediately beyond the railway). Pleasant and sheltered walks may also be taken to the *Vallée de Gorbio* (practicable for driving), *Vallée Cabrole*, and *Vallée de Menton*, and to the *Cap Martin*, which bounds the Bay of Mentone on the W.; another to *Grimaldi* (p. 107), to the E., immediately beyond the frontier bridge, where a tower in Dr. Bennet's garden commands a fine view; another to *Mortola* (p. 106), where admission is granted to Mr. Hanbury's beautiful garden. Queen Victoria spent a few weeks at Mentone in the spring of 1882, in a villa belonging to Mr. Henfrey.

EXCURSIONS. A very attractive walk or drive may be made by the new road to Sospello, following the right bank of the *Torrente Carrei*, which flows into the Baie de l'Ouest. Near (4 M.) *Monti* the road begins to ascend. About $\frac{3}{4}$ M. farther on, a little to the right of the road, is the *Gourg de l'Ora*, a grotto with a waterfall. The road then ascends the *Col de Guardia*, in wide curves, penetrating the upper part of the hill by a tunnel 260 ft. in length. At the other end of the tunnel lies the rocky nest of *Castillon* (2530 ft.), $9\frac{1}{2}$ M. from Mentone and $4\frac{1}{2}$ M. from *Sospello* (p. 117). — Also by (4 M.) *Castellar* to the summit of the *Berceau* (3600 ft.; 3-4 hrs.); magnificent prospect, embracing the mountains of the coast, the blue expanse of the Mediterranean, and Corsica in the distance

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to Nice.

Guide advisable; Lo
the last 1/4 hr. must
situated on a serrate
view of the Roccabruna
Gorgeville. (232 ft.)
from the Ventimiglia (p.
2-3 fr. gratuity), the
beautiful part of the
spect of the most
the first of Mentone
ascends to the left.
is visible. Then
remains of the Tro
beautiful view is
from a point a fe
entire coast from
coast near Antibes
tain-district. On
houses with a wh
from the wooded
Villafranca (p. 1
the beautiful valle
and the green hills.
way, and afford
carriage-road.
(see above)
Roquebrune, in
the right, in
the ruined castle.
Monaco (see below).
107 M. Monaco.
adjoining the
HÔTEL DES BAINS
TEL DES BAINS and
station and the sea;
the hill, above the
with garden, R. 2 1/2
carr. to Nice 30 fr.

is the capital (1500 inhab.) of the diminutive principality of that name, to which Mentone and Roccabruna also belonged down to 1848. The princes, who were anciently renowned for their naval exploits, exercise sovereign rights, but the customs and post-office are in the hands of France. The palace (shown on Tues., 2-4 p.m.), which is adorned with frescoes, contains a suite of sumptuously furnished apartments, and possesses a fine garden. Pleasant promenades extend round the rocky point, which commands a beautiful view of the sea-coast to the E., particularly striking by

Jouan of Mentone, donkey-hirer, recommended; accomplished on foot). — To *S. Agnese* (Inn, poor), ridge of rock (2510 ft.), 2 hrs.; returning by (2 hrs.) to Mentone (in 4-5 hrs. more). From *S. Agnese* the be ascended in 2-2 1/2 hrs., also commanding a fine so, situated 3 1/2 M., and *Dolce Acqua*, 7 M. inland (206). — Comp. also p. 116.

MENTONE TO NICE, 19 M. (by carr. in 3 hrs.; 25-30 fr., o-called '*Route de la Corniche*', traverses the most viera, and is far preferable to the railway. It ascends riant vegetation, and commands a charming retro-the coast as far as Bordighera. Then, as the top of a view of *Monaco* (see below), to which a road de-the right of the road, higher up, *Roccabruna* (see below) with its huge Roman tower, now a mere shell, the *Augusti* (whence the name '*Turbia*'), erected to com-ation of the Ligurian tribes (A.D. 13). Another very enjoyed here. To the E. the wild mountains and the entimiglia to Bordighera; W. (view in this direction steps above the tower) the Mediterranean, the French the island of *St. Marguerite*, the *Montagnes de l'Es-* ant coast-hills. The road now enters a bleak moun- left is *Eza* (p. 110), a group of grey and venerable campanile, perched on an isolated rock rising abruptly he culminating point of the road is now reached, montory of *St. Jean* (p. 116), *Beaulieu* (p. 116), and become visible. Beyond these a view is obtained of of *Nice* (p. 110), with its villas, monasteries, villages,

from Mentone to Nice skirts the coast the whole very inferior views to the magnificent and lofty It crosses the *Borigli*, penetrates *Capo Martino* means of a tunnel, and stops at stat. *Cabbe-* village (Ital. *Roccabruna*) lies on the hill to midst of orange and lemon groves, commanded by 105 1/2 M. *Monte Carlo*, station for the *Casino* of

Monaco. — Hotels. **HÔTEL DE PARIS*, on a grand scale, adjacent, *HÔTELS BEAU-RIVAGE* and *DE RUSSIE*; near the Casino, suitable for a prolonged stay; *HÔ-* and *CONDAMINE*, in the quarter *La Condamine*, near the station; *HÔTEL DES ANGLAIS*; *HÔTEL DES ÉTRANGERS*, the station to the town 1 1/2, per hr. 3 fr.; two-horse

evening-light. Visitors are attracted to Monaco by the mildness of the climate in winter, and by the sea-bathing in summer, but the chief inducement to many is the 'tapis vert' at the *Casino*, which stands on a promontory to the E. of the town, surrounded by beautiful grounds (café, music twice daily; classical concerts on Thursdays), and commanding a fine view (Casino station, see above). The garden of the *Villa Walewska*, open in winter on Thursdays from 1 to 5, is worthy of a visit.

Beyond Monaco the train passes through three long and several shorter tunnels. 111 M. Stat. *Exa*; the village, situated on an isolated rock on the right, high above the line, was once a stronghold of Saracen freebooters, who levied contributions on the surrounding district. 112½ M. *Beaulieu* (p. 116). — 113½ M. *Villafranca* (p. 116). The train now enters the valley of the *Paglionie* by means of a tunnel nearly 1 M. in length, crosses the stream, passes through another tunnel, and reaches the station of (116 M.) *Nice* on the right bank of the river.

17. Nice and its Environs.

Comp. Map, p. 114.

Hotels. In the Promenade des Anglais (Pl. A-D, 5, 4): *HÔTEL DES ANGLAIS, *DU LUXEMBOURG, DE LA MÉDITERRANÉE, WESTMINSTER, DE ROME, all first class. — By the Jardin Public (Pl. D, 4): *GRANDE BRETAGNE; ANGLETERRE, R. from 4, D. 6, B. 1½, L. 1, A. 1 fr. — On the Quai Masséna or Quai des Palmiers (Pl. D, E, 4): *HÔTEL DE FRANCE, D. 6, B. 2¼, A. and L. 2, omnibus 1½ fr. — Quai St. Jean Baptiste or Quai Place d'Armes (Pl. E, F, G, 4, 5, 6): *HÔTEL COSMOPOLITAIN (*Chauvain*), R. 5, L. & A. 2, D. 6, omnibus 2 fr.; HÔTEL DE LA PAIX; *GRAND HÔTEL. — In the Boulevard Carabacel: HÔTEL DE PARIS; EUROPE ET AMÉRIQUE; *HÔTEL BRISTOL; *HÔTEL DE NICE, well situated, R. 5, D. 4½, B. 1½, A. 1, L. ¾, omn. ¾ fr.; HÔTEL CARABACEL. — In the Boulevard Dubouchage (Pl. E, F, 3, 4): HÔTEL WINDSOR; HÔTEL JULIEN; HÔTEL D'ALBION, 'pens'. 10 fr.; HÔT. DU LITTO-RAL; HÔT. DES EMPEREURS. — In the Boulevard Longchamp (Pl. D, 3): *ILES BRITANNIQUES; *HÔTEL PARADIS. — In the Boulevard de la Buffa (Pl. C, D, 3): HÔTEL VICTORIA; HÔTEL DU LOUVRE; HÔTEL ET PENSION DES PALMIERS; *SPLENDID HOTEL. — In the Rue St. Étienne (Pl. C, D, 2, 3): *HÔTEL RAISSAN; HÔTEL-PENSION MILLET; HÔTEL ROYAL. — In the Avenue de la Gare (Pl. D, E, 2, 3): HÔTEL PRINCE DE GALLES; HÔTEL DES DEUX MONDES; *HÔTEL DE L'UNIVERS; HÔTEL DES ALPES; MAISON DORÉE. — Avenue Delphine (Pl. D, 2): *HÔTEL ET RESTAURANT DU MIDI, near the station, well spoken of, R. 2½, B. 1¼, L. ¼, A. ½ fr.; BEAU-SITE; *DE RUSSIE. — Place Masséna (Pl. E, 4): HÔTEL MEUBLÉ. — Rue des Ponchettes (Pl. F, 4): HÔTEL ET PENSION SUISSE, on the sea, R. & A. 3, B. 1½ fr.; adjacent, *HÔTEL DES PRINCES. — In the Boulevard du Midi (Pl. E, F, 4): MASSÉNA; HÔTEL BEAURIVAGE, with a beautiful view. — In the old town (Pl. E, F, 4): HÔTEL D'YORK, Place St. Dominique; *HÔTEL DES ÉTRANGERS, Rue du Pontneuf, frequented by passing travellers. — In the Rue de France (Pl. A-D, 5, 4): HÔTEL ET PENSION TARELLI, HÔTEL DU PAVILLON ET CROIX DE MARBRE. — On a hill to the N. of the town, in a beautiful garden, stands the HÔTEL ST. BARTHÉLEMY, which commands a magnificent view and is much frequented by English visitors. — Most of the hotels are closed from the beginning of summer till the end of September. The Grand Hôtel and Hôtels Cosmopolitain, de l'Univers, des Étrangers, and Tarelli remain open throughout the whole year. — In resisting the exorbitant demands sometimes made by the innkeepers on the death of

Traveller will receive efficient aid from the local

Promenade des Anglais: **Pension Rivoir*, *Pension France*: *P. de la Métropole*, **P. Marret*. Rue Long-Petite Rue St. Etienne: **Pension Internationale*. At Cimiez: *P. Anglaise* (Villa Garin), **P. Cimiez*. these houses is 7-12 fr. per day.

Avenue de la Gare: *Restaurant Français*; *Res- es*; **Maison Dorée*; **Restaurant Suisse*, **Américain*, *London House*. Rue Macarani: *Trois Suisses*. In du Cours, du Commerce, Place Masséna: *Restaurant of*. — *Cafés*. De la Victoire, Place Masséna; *Grand tel*; *Café Américain*, in the Corso. *Ices*: the best Avenue de la Gare; *Escoffier*, Place Masséna. — good; best at the *Brasserie Centrale*, and in the glass 30-40 c.

Paradis, German. *Diedrich*, Place Grimaldi, Russian.

ed in the
Place Mas-
ont Vieux,

One-horse. with 2 seats.		One-horse. with 4 seats.		Two-horse. with 4 seats.	
day	night	day	night	day	night
—75	1.25	1—	1.50	1.50	2—
1—	1.50	1.50	2—	1.75	2.25
—25	—25	—25	—25	—25	—25
2—	2.50	2.50	3—	3—	3.50
5—	6—	6—	7—	7—	8—

(exclusive

the town
charges are
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icle of lug-
from one

St. André,
with a stay

the Place Masséna to the railway-station and the har-
; to the Magnan Bridge, St. Maurice, and the Abattoir

the town in several directions (25 c.); from the station
trunk 25, hat-box 10 c.; to Villafranca and Beaulieu
starting from the Pont Vieux, left bank of the Paillon;
several times daily, interior 1¼ fr., impériale 1 fr., start-
Charles Albert.

be hired of *Nigio*, Boulevard Charles-Albert 2, and Rue
Paule; *Mouton*, Rue Pastorelli, etc.; 6-10 fr. for a ride of
a horse may be hired by the month for 250-350 fr., in
Donkeys generally 4 fr. (but in the height of the season
per day, and 1 fr. for the attendant; half-day 2 fr.

The principal market is held in winter in the Cours (till
in summer in the Boul. du Pont-Neuf; another market is
in front of the cathedral. — Fish-market on the
back of the Boul. du Midi.

Librairie Galignani, Quai des Palmiers 15 (branch-establish-
ment of the well-known Paris firm; English and French books), with cir-
culating library and reading-room; *Librairie Etrangère* of *Barbéry Frères*,
Jardin Public 5. *Visconti's* reading-room, Rue
du Cours 2, with garden; *Jougla*, Rue Gioffredo 55; *Cauvin*, Rue de la
Préfecture 6.

Cabs.
one of their guests, the
authorities. In the
Pensions. In the Rue
Anglaise. **P. St. Etienne*.
Champ: *P. Delphine*; *P.*
The usual charge
Restaurant des Deux M
Rue Croix de Marb
the Corso: *Restaur*
Café in the Grand
St. Dominique; *R*
The Beer is sold
Brasserie de Strasb
Restaurants and ca
Bakery. *Renz*,
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and other places.
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From of the following
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age, or driver
each, to another
Per hour . . .
To Villafranca,
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of 1½ hr.
Tramway from
to every 10 min.
every 20 minutes
to the town 30
every 2 hrs., 30 c.
to Monte Carlo c.;
ing near the Place
St. François may be
3-4 hrs. In winter
summer for less. —
sometimes 5 fr.) per
Markets. The
11 a.m.) and in
held in the old town,
terraces at the back
Booksellers. *Librairie Galignani*, Quai des Palmiers 15 (branch-establish-
ment of the well-known Paris firm; English and French books), with cir-
culating library and reading-room; *Librairie Etrangère* of *Barbéry Frères*,
Jardin Public 5. *Visconti's* reading-room, Rue
du Cours 2, with garden; *Jougla*, Rue Gioffredo 55; *Cauvin*, Rue de la
Préfecture 6.

Public Library (Pl. 6; E, 4), Rue St. François de Paule 2, open on week-days 9-4; it contains a small collection of Roman antiquities.

Natural History Museum, Place Garibaldi 6; adm. on Tues., Thurs., and Sat., 12-3.

Post Office, Rue St. François de Paule 20 (Pl. D, 4), 7 a.m. to 6, in summer to 7 p.m.; Sun. 7-12, 4-6 only. — **Telegraph Office**, Rue du Pont-Neuf 14, adjoining the Préfecture; another office, Place Grimaldi 9.

Physicians. *Drs. Gurney, Macé, Crosby, and West*, English. *Drs. Zürcher, Lippert, Camerer, and Meyrhofer*; *Drs. Jantzon, and Pröll*, homœopaths, all German. — **Dentists:** *Hall* (American), *Preterre*, both in the Place Masséna; *Fieux*, Quai Masséna; *Ninck*, Rue Masséna 30. — **Chemists:** *Pharmacie Anglaise*, Quai Masséna; *Draghi*, Rue de France; *Fouque*, Boulevard du Pont Vieux; *Leoncini*, Place St. Etienne; *Vigon*, Rue Gioffredo; *Pharmacie Alsacienne*, Rue Gioffredo 1; *Sue*, Avenue de la Gare. — **Mineral Waters:** *Claud*, Rue Masséna 26.

American Consul: *Mr. W. H. Vesey*.

Bankers. *Crédit Lyonnais*, Rue Gioffredo; *Lacroix*, Rue du Cours; *Caisse de Crédit*, Rue Gubernatis.

Baths. Warm Baths: *Bains Polythermes*, Rue St. François de Paule 8; *Bains des Quatre Saisons*, Place du Jardin Public 8; *Bains Macarani*, *Bains Masséna*, Rue Masséna. Turkish Baths: *Hammam de Nice*, Rue de la Buffa 2. *Sea-baths* opposite the Promenade des Anglais and at the Quai du Midi, 1 fr. (including attendant).

Shops. The best are on the Quai St. Jean Baptiste and the Quai Masséna. 'Marqueterie' (inlaid wood-work): *Gimelle Fils, & Co.*, Quai St. Jean Baptiste 9; *Rueger*, Rue du Pont Neuf 3, and others. Photographers: *Numa Blanc*, Promenade des Anglais; *Ferret*, Rue Gioffredo.

Circles. *Cercle Masséna*, Place Masséna; *Cercle Méditerranée*, formerly the Casino, Promenade des Anglais, embellished with the armorial bearings of different states; *Cercle Philharmonique*, Rue du Pont-Neuf. Concerts, lectures, and other entertainments are given during the season at the *Athénée*, Boul. de la Bouffa. — The *Casino Municipal*, an extensive new establishment on the Paillon, opposite the Hôtel Cosmopolitain, is finely fitted up and will contain a large restaurant, concert-rooms, etc. The *Jetée Promenade*, also in progress, is a long timber-built pier, resembling those at English watering-places, with a restaurant, etc.

Theatres. *Théâtre Français*, Rue St. Michel, operas, comedies, etc. *Opéra Comique*, in the same street. A large new theatre, in place of the Théâtre National burned down in 1881, is to be erected in the Boul. du Midi.

Military Music daily in the Jardin Public, 2-4 o'clock.

Steamboats (companies: *Fraissinet*, Place Bellevue 6, on the quay; *Florio*; *Valéry Frères et Fils*, Quai Lunel 14) to Genoa, *Marseilles*, and *Corsica* (Bastia, see p. 459).

House Agents, *Samaritani, Lattès, Dalgoutte*, and *Jougla*, to whom a percentage is paid by the proprietors. A more advantageous bargain may therefore be made without their intervention. Houses and apartments to let are indicated by tickets. A single visitor may procure 1-2 furnished rooms for the winter in the town for 250-700 fr.; suites of apartments are let for 1000-5000 fr., villas for 3000-8000 fr. and upwards.

The hirer should not take possession until a contract on stamped paper has been signed by both parties, containing stipulations with regard to damage done to furniture and linen, compensation for breakages, etc. This is the only way to avoid the disputes which are apt to arise on the termination of the contract. Nice has the reputation of being an expensive place, but it is at the same time possible to live here, as in other large towns, more economically than in places like Cannes or Mentone. At the pensions situated at a distance from the sea, but in well-sheltered spots, the charges are comparatively moderate.

English Churches in the Rue de France, and in the Rue St. Michel; service also at Carabacel. *Scotch Church*, corner of Boul. de Longchamp and Rue St. Etienne.

Climate. The bay of Nice is sheltered from the N., N.E., and N.W. winds by the lower terraces of the Maritime Alps (culminating in *Mont*

the Rue de France, commemorating the meeting of Charles V. and Francis I. in 1538, which was effected through the intervention of Pope Paul III., has given its name (*Croix de Marbre*) to this quarter of the town. Opposite rises a *Pius Column*, or monument erected in honour of the promulgation of the doctrine of the Immaculate Conception by Pope Pius IX. — The **SQUARE MASSÉNA** (Pl. E, F, 4), a broad space formed by covering in the Paillon between the Pont Vieux and Pont Neuf, is embellished by a *Statue of Masséna* (p. 113) in bronze, erected in 1867; in front Clio is represented on the pedestal writing his name on the page of history; at the sides are reliefs.

The **Jardin Public** (Pl. D, 4; military music, see p. 112) at the embouchure of the Paillon, and the ***Promenade des Anglais** adjoining it on the W., which was laid out by English residents in 1822-24, and greatly extended in 1862, are the principal resorts of visitors. These grounds stretch along the coast for $1\frac{1}{2}$ M., as far as the brook *Magnan*, and are bordered with handsome hotels and villas (at the beginning of the promenades is the Cercle Méditerranée, mentioned p. 112). On the left bank of the Paillon, which is crossed here by the Pont Napoléon, they are continued by the *Boulevard du Midi*, which is planted with palms.

To the E. of the town rises the **Castle Hill**, 320 ft. in height (Pl. F, G, 4; ascent from the N. or E. side, 20 min.), crowned by the ruins of a castle destroyed by the Duke of Berwick under Louis XIV. in 1706, now converted into beautiful grounds, where palms, oranges, cypresses, and aloes flourish in profusion. The platform on the summit, erected in honour of Napoleon III., commands an admirable view in every direction: S. the Mediterranean; W. the coast, the promontory of Antibes, the two Iles de Lérins, the mouth of the Var (which down to 1860 formed the boundary between France and Sardinia), below the spectator Nice itself; N. the valley of the Paglione, the monasteries of Cimiez and St. Pons, in the distance the castle of S. André, Mont Chauve, the Aspremont, and the Alps; E., the mountains, Fort Montalban, and the promontory of Montboron (p. 116). The S. slope of the castle-hill, which descends precipitously towards the sea, is called the *Rauba Capeu* ('hat-robber', owing to the prevalence of sudden gusts). — The *Cemeteries*, with the exception of the English, are on the N. side of the castle-hill.

At the base of the castle-hill on the E., where a house opposite the dogana was destroyed by a landslip in the winter of 1871, lies the small **Harbour** (Pl. F, 4), called *Limpia* from an excellent spring (*limpida*) which rises near the E. pier. It is accessible to small vessels only; those of large tonnage cast anchor in the bay of Villafanca (p. 116). The harbour is now being enlarged. The Place Bellevue, adjoining the harbour, is embellished with a *Statue of Charles Felix, King of Sardinia*, in marble, erected in 1830.

To the N. of the town are the villas *Château Neuf* and *Orangini*, both in the Quartier Brancolar. In the Quartier St. Philippe is the *Villa Bermond*, where Nicholas, heir-apparent to the crown of Russia, died in 1865. The site of the room in which he died is now occupied by a tasteful chapel (Pl. B, 2). The garden contains about 10,000 orange-trees.

The ENVIRONS of Nice, with their attractive villas and luxuriant vegetation, afford a variety of beautiful excursions.

The Franciscan monastery of *Cimiez*, Ital. *Cimella*, is situated 3 M. to the N. of Nice. The best route to it is by the road passing St. Pons (see below). The monastery (two pictures by Bréa in the chapel; ladies admitted to the chapel only), erected in 1450, stands on the foundations of an ancient temple of Diana in the Roman town of *Cemenelium*, of which part of an amphitheatre (210 ft. long, 175 ft. wide), and a quadrangular structure, commonly called a '*Temple of Apollo*', still remain. Traces of baths and other buildings have also been discovered. We may return by a footpath, which on the top of the hill intersects the ruins of the above-mentioned amphitheatre.

The *Villa Clary*, to which the public are admitted, below Cimiez, on the road to St. André, possesses the finest orange and lemon-trees at Nice and many rare plants.

A good carriage-road ascends on the right bank of the Paglione to the (40 min.) monastery of *St. Pons*, founded in 775 on the spot where St. Pontius, a Roman senator, suffered martyrdom in 261. It was destroyed by the Saracens in 970, and the present edifice erected in 999. The treaty by which the County of Nice was annexed to the Duchy of Savoy was concluded here in 1388. [This excursion may be combined with a visit to Cimiez (see above) by returning by the road which leads from St. Pons to Cimiez through the olive-plantations on the hill.] — The château of *St. André* (restaurant, closed in summer), which is reached in 1/2 hr. more, built in 1687, is now unoccupied. About 1/4 hr. farther up the valley is the insignificant grotto *Les Cluses de St. André* (adm. 50 c.), or rather a natural bridge over a brook, crossed by the road. An avenue of cypresses leads from the château to the grotto.

The excursion may be extended still farther in this direction. From the Grotto of St. André we follow the Torretta road in the desolate rocky ravine a little farther, and then ascend to the left by the new road in several windings to the village of *Falicon*, the highest point of which affords an admirable view. — From Falicon we may return by the road to the S. to Nice (or by the less beautiful and very steep, but shorter path viâ Cimiez), or proceed farther towards the N. to **Aspremont*, 9 1/2 M. from Nice. The road is good the whole way, and commands a fine view. Near Aspremont we obtain an excellent survey of the valley of the Var and of the Alps.

Farther up the valley of St. André, 7 M. from Nice, lies the

antiquated village of **Torretta**, with the picturesque ruin of that name (Fr. *La Tourette*). The tower of the castle commands a very singular survey of the sterile mountain scene, especially of Mont Chauve, the Aspremont, and the deserted village of Château Neuf, perched on a barren ridge of rock; to the S. Montalban and the sea.

About $1\frac{1}{2}$ M. farther is the dilapidated village of **Château Neuf**, founded on the ruins of old fortifications, and probably used in the 15th and 16th cent. by the inhabitants of Nice as a refuge from Turkish invaders. It has recently been abandoned by most of its inhabitants on account of the want of water, and affords another fine view.

To the E. of the harbour La Limpia rises the **Montboron**, a promontory 890 ft. high, which separates Nice from Villafranca. The summit, reached in $1\frac{1}{2}$ hr., commands an extensive prospect. The mountains of Corsica are visible towards the S. in clear weather.

The ROAD TO VILLAFRANCA (2 M.; comp. Pl. H, 4), constructed by the French government, leads round the promontory of Montboron and passes a number of villas, the most conspicuous of which is the *Villa Smith*, a palatial red building in the Oriental style. Near this village the new 'Route Forestière de Montboron' ascends to the left, commanding a superb view of Nice and the numerous villas of the environs; it traverses the whole of the hill of Montboron, leads round the *Fort Montalban*, and at length unites with the old road to Villafranca. — ***Villafranca**, Fr. *Villefranche* (carr. from Nice, see p. 111; rowing-boat 10 fr.), very beautifully situated on the *Bay of Villafranca*, which is enclosed by olive-clad heights, founded in 1295 by Charles II. of Anjou, king of Sicily, is now a station of the Mediterranean squadron of the French fleet. The railway-station (see p. 110) lies below the village, close to the sea.

If we follow the road for $1\frac{1}{2}$ M. farther, a road to the right, crossing the railway by a stone bridge, will lead us to ($\frac{3}{4}$ M.) **Beaulieu** (rail. stat. to the left of the bridge, see p. 110), an insignificant village situated in the midst of rich plantations of olives, figs, carob-trees (p. 108), lemons, and oranges. Many of the olive-trees are remarkably large, one of them measuring 22 ft. in circumference. Beaulieu is much better sheltered from wind than is Nice, and is becoming a favourite winter-resort. It lies in a wide bay, bounded on the S. by the long peninsula of **St. Jean**. At the foot of the latter lies the village of *S. Giovanni*, or *St. Jean* (dear inn), $1\frac{3}{4}$ M. from Beaulieu, a favourite resort of excursionists from Nice. Tunny fishing is successfully carried on here in February, March, and April. At the extremity of the peninsula are the ruins of an old Saracenic castle, destroyed in 1706 in the reign of Louis XIV. (see p. 114), and the ruined chapel of *St. Hospice*. Instead of proceeding to St. Jean by the above route, the traveller may be ferried across the bay to the creek of *Passable* (60 c.), and thence cross the peninsula on foot to St. Jean.

On the W. SIDE of Nice pleasant walks may be taken in the valley of the **Magnan** (p. 113), in which a road ascends to (2 M.) the church of *La Madeleine*. The beautiful, sheltered banks of the **Var**, which falls into the Baie des Anges, $3\frac{3}{4}$ M. to the W. of Nice, are also worthy of a visit (one day; carr. with two horses, 20-25 fr.; also a railway-station, comp. p. 23).

18. From Nice to Turin by the Col di Tenda.

140 $\frac{1}{2}$ M. — **MESSAGERIES** to Cuneo (86 $\frac{1}{2}$ M.) in 18-22 hrs. (fares 25 and 22 fr.). **RAILWAY** from Cuneo to Turin (54 M.) in 3 hrs. (fares 9 fr. 95 c., 7 fr., 5 fr.). — *Office at Nice* in the Hôtel de l'Univers (p. 110), not far from the French theatre; at *Turin*, in the Via Cavour.

This is a very attractive route, especially for those coming from Turin. The views during the descent from the Col di Tenda to the Mediterranean are strikingly beautiful. In winter the road is often impassable for a considerable time.

The road leads from Nice, on the bank of the Paglione, through the villages of *La Trinité-Vittoria* and *Drappo*, beyond which it crosses and quits the river.

12 M. (from Nice) *Scarena*, Fr. *Escarène*. The road hence to Sospello traverses a sterile and unattractive district. The barren rocks which enclose the bleak valley are curiously stratified at places. The road ascends to the *Col di Braus* (4232 ft.). To the S., on a lofty rock to the right, is seen the castle of *Castillon*, or *Castiglione*. At the foot of the pass on the E. lies —

25 $\frac{1}{2}$ M. **Sospello**, French *Sospel* (1174 ft.; *Hôtel Carengo*), situated in the valley of the *Bevera* (affluent of the *Roja*, see below), in the midst of olive-plantations, and surrounded by lofty mountains. [From Sospello to (14 M.) *Mentone*, see p. 108.] The road now ascends to the *Col di Brouis* (2871 ft.). Near the summit of the pass a final view is obtained of the Mediterranean. Scenery unattractive, mountains bleak and barren. Then a descent to —

38 M. *Giandola* (1250 ft.; *Hôtel des Etrangers*; *Poste*), in a grand situation at the base of lofty rocks. *Breglio*, a town with 2500 inh. and the ruined castle of *Trivella*, lies lower down on the right.

The road now ascends the narrow valley of the *Roja*, which falls into the sea near *Ventimiglia* (p. 106). *Saorgio*, rising in terraces on a lofty rock on the right, with the ruins of a castle in the Oriental style, destroyed by the French in 1792, commands the road. On the opposite side is a monastery of considerable extent. The valley contracts, so as barely to leave room for the river and the road between the perpendicular rocks. Several small villages are situated at the points where the valley expands. Beyond (43 M.) *Fontana* the road crosses the Italian frontier. The southern character of the vegetation now disappears. 48 M. *S. Dalmazzo*, where an old abbey is fitted up as a hydropathic establishment, frequented in summer by some of the winter residents of Nice.

50 $\frac{1}{2}$ M. *Tenda* (*Hôtel Royal*; *Hôtel Impérial*) lies at the S. base

118 *Route 18.* CUNEO.
of the Col di Tenda. A few fragments of the castle of the unfor-
tunate *Beatrice di Tenda* (comp. Binasco, p. 176) are pictureaquely
situated on a rock here.
The road traverses a dreary valley by the side of the Roja and
mountain, passing several re-
(6145 ft.) (E.)

The road traverses a dreary valley by the side of the Roja and ascends by 69 zigzags on the barren mountain, passing several refuges, to the summit of the Col di Tenda, or di Cornio (6145 ft.), where the Maritime Alps (W.) terminate and the Apennines (E.) begin. The view embraces the chain of the Alps from Mont Iséran to Monte Rosa; Monte Viso is not seen a little beyond it, near the steep. The road follows the course of the Italian excise-
Hôtel de la Poste, ... The valley of the Ver-

steep. 12 M. road follows the valley of the Stura, bounded on the left by the Cottian Alps, and on the right by the Ligurian Apennines. The valley is fertile, and the soil is black. The climate is mild, and the air is pure. The population is 12,000. The principal occupations are agriculture and stock-raising. The principal products are wheat, corn, and wine. The principal towns are Cuneo, Bra, and Alba. The principal rivers are the Stura, the Tanaro, and the Po. The principal mountains are the Cottian Alps, the Ligurian Apennines, and the Alps. The principal lakes are the Lago di Cuneo, the Lago di Bra, and the Lago di Alba. The principal castles are the Castello di Cuneo, the Castello di Bra, and the Castello di Alba. The principal churches are the Chiesa di San Giovanni, the Chiesa di San Michele, and the Chiesa di San Pietro. The principal hospitals are the Ospedale di Cuneo, the Ospedale di Bra, and the Ospedale di Alba. The principal schools are the Scuola di Cuneo, the Scuola di Bra, and the Scuola di Alba. The principal libraries are the Biblioteca di Cuneo, the Biblioteca di Bra, and the Biblioteca di Alba. The principal museums are the Museo di Cuneo, the Museo di Bra, and the Museo di Alba. The principal theatres are the Teatro di Cuneo, the Teatro di Bra, and the Teatro di Alba. The principal gardens are the Giardino di Cuneo, the Giardino di Bra, and the Giardino di Alba. The principal parks are the Parco di Cuneo, the Parco di Bra, and the Parco di Alba. The principal forests are the Foresta di Cuneo, the Foresta di Bra, and the Foresta di Alba. The principal mountains are the Cottian Alps, the Ligurian Apennines, and the Alps. The principal lakes are the Lago di Cuneo, the Lago di Bra, and the Lago di Alba. The principal castles are the Castello di Cuneo, the Castello di Bra, and the Castello di Alba. The principal churches are the Chiesa di San Giovanni, the Chiesa di San Michele, and the Chiesa di San Pietro. The principal hospitals are the Ospedale di Cuneo, the Ospedale di Bra, and the Ospedale di Alba. The principal schools are the Scuola di Cuneo, the Scuola di Bra, and the Scuola di Alba. The principal libraries are the Biblioteca di Cuneo, the Biblioteca di Bra, and the Biblioteca di Alba. The principal museums are the Museo di Cuneo, the Museo di Bra, and the Museo di Alba. The principal theatres are the Teatro di Cuneo, the Teatro di Bra, and the Teatro di Alba. The principal gardens are the Giardino di Cuneo, the Giardino di Bra, and the Giardino di Alba. The principal parks are the Parco di Cuneo, the Parco di Bra, and the Parco di Alba. The principal forests are the Foresta di Cuneo, the Foresta di Bra, and the Foresta di Alba.

The RAILWAY to Turin intersects the fertile plain, bounded on the W. by the Maritime Alps, and, farther distant, the Cottian Alps, and on the E. by the Apennines. *Centallo*, the first station, with 4800 inhab., possesses remains of mediæval walls and towers. Station *La Maddalena*; 101 M. *Fossano*, an episcopal residence, with 17,000 inhab., on the left bank of the *Stura*, finely situated on an eminence, with ramparts and a mediæval castle. 108 1/2 M. *Corona* is a pleasant town on the *Macro*, containing a mediæval church contains pictures named *Corra-*

Station *La Maddalena*; 101 M. *Fossano*,
with 17,000 inhab., on the left bank of the *Stura*,
on an eminence, with ramparts and a mediæval castle.
108½ M. *Savigliano* (*Corona*) is a pleasant town on the *Macra*,
enclosed by old fortifications. The principal church contains pictures
by *Mulinari* (1721-93), a native of *Savigliano*, surnamed *Carrac-*
cino, as an imitator of the *Carracci*.
10 M. (halfway-station *Lagnaseo*), in ¼ hr.
in the capital of the province.
The highest
at over the

enclosed by old fortifications. The principal
by *Mulinari* (1721-93), a native of Savigliano, surname
cino, as an imitator of the Carracci.
BRANCH-LINE TO SALUZZO, 10 M. (halfway-station *Lagnaseo*), in 1/4 hr.
(fares 1 fr. 85, 1 fr. 90, 95 c.). *Saluzzo* is the capital of the province
(formerly a marquiseate) of that name, with 15,800 inhabitants. The higher
part of the town, with its precipitous streets, affords a fine prospect over the
Piedmontese plain. A monument was erected here in 1869 to *Sisto Petten*,
the poet (d. 1864), who was born here in 1788. — Tramway to *Turin*, see p. 61.
At (114 M.) *Cavallermaggiore* the line unites with the
and *Savona* railway, see p. 83. — 140 1/2 M. *Turin*, see p. 60.



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2

located at the mouth of the Entella, who
a wide semicircle. Chiavari manufacture
radio di Chiavari), and possesses silk fa
wards. — The train now traverses a very

And a ship-building place, is the ancestor
Simibaldo de' Fieschi, professor of law
cent IV. (1243-54), the powerful opponent of Emp. Frederic
was born here. The train passes through a long tunnel and road

28 1/2 M. Sestri Levante (Grand Hotel, a large new bu
with a palm-garden; Hôtel del'Europe, bargaining necessary;
unpretentious), picturesquely situated on a bay which is termi
by a promontory. The gardens of the Marchesa Pluma on the
insula come and a beautiful view (admission on application).

The High Road from Sestri to Spezia, which is far superior to the
way in point of scenery (carriage and pair, 45 fr.), turns inland and
the scantily wooded mountains in long windings, affording fine retros
of the peninsula and valley (the village in the latter is Casarsa). F
on, the village of Bracco becomes visible on the left; then to the
a view is again disclosed of the sea, near which the road leads.
village on the coast below is Moniglia (see below). Then a g
ascend through a somewhat bleak district in the valley in which lies the
whence the road descends into a pleasant valley traversed by a well culti
of Bracco. After a slight ascent it next traverses a well culti
district to Pogliasca (Europa), in the valley of the impetuous Va
affluent of the Magra, which falls into the sea near Sarzana. Th
skirts the broad, gravelly channel of the river for some distance.
diverges to the left and enters a wooded tract, in which beautiful che
predominate. Beyond Bracco the sea does not again come into
until the last moment before Spezia is attained, whence a magn
prospect is enjoyed of the bay and the precipitous mountains of Co

the whole range is called.
the mountains recede from the sea, while
now passed for a short time. A great number of tunnels
sea and the coast in rapid succession; several fine views
sea; 37 1/2 M. for the right. 35 1/2 M. Moniglia lies close
40 M. Frumura; a village at the entrance to a side-v
sionale, pens. 5 fr.), a small town of 5000 inhab., with pa
preserved marine 1/2 M. Bonassola; 43 M. Levante (Alberg
equipped marine 1/2 M. Bonassola; 43 M. Levante (Alberg
Monterosso; 48 M. Corniglia, 51 M. Mas
51 1/2 M. Riomaggiore. Again a succession of tunnels.
a four more tunnels. Before reaching Spezia the train

Before reaching Spezia the train
tunnels, the last of which is very long (1
— Hotels. "CROCE DI MALTA, handsomely
line 4 1/2, A. 1, L. 1/2, omnibus 1, pens. 3 1/2
near the railway-station, R. 3 1/2, D. 5,
with a large garden, a little less exp
nd a view of the sea. — ALBERGO NATIONA
with restaurant, Italian, good cuisine; Lo
commercial; POSA, Corso Cavour; HOTEL

VILLAFRANCA.

antiquated village of **Torretta**, with the picturesque ruin of that name (Fr. *La Tourette*). The tower of the castle commands a very singular scene, especially of **Mont Chauve**, a steeply perched rock, and the deserted village of **Château Neuf**, a ruins of old fortifications, and probably used as a refuge for the inhabitants of Nice as a refuge from the want of water, and affords another fine view.

To the E. of the harbour **La Limpia** rises the **Montboron**, a promontory 890 ft. high, which separates Nice from Villaf franca. The summit, reached in $1\frac{1}{2}$ hr., commands an extensive prospect. The mountains of Corsica are visible towards the S. in clear weather.

The Road to Villaf franca by the French government passes through the **Villa Smith**, this village the nearest to the left, commanding the environs leads round the road to Villaf franca.

Nice, see p. 111; rowing-boat 10 n.). very beautifully situated on the **Bay of Villaf franca**, which is enclosed by olive-clad heights, founded in 1295 by Charles II. of Anjou, king of Sicily, is now a station of the Mediterranean squadron of the French fleet. The railway-station (see p. 110) lies below the village, close to the sea.

If we follow the road for $1\frac{1}{2}$ M. farther, a road to the right, crossing the railway by a stone bridge, see p. 110, an insignificant village situated in the midst of rich plantations of olives, figs, carob-trees (p. 108), lemons, and oranges. Many of the olive-trees are remarkably large, one of them measuring 22 ft. in circumference. **Beaulieu** is much better sheltered from wind than is **Nice**, and is becoming a favourite resort. It lies in a wide bay, bounded on the S. by the foot of the latter lies the village (see p. 114), $1\frac{3}{4}$ M. from **Beaulieu**, from **Nice**. Tunny fishing is successful in March, and April. At the extreme end of the peninsula, destroyed in 1817, according to St. Jean by the above route, the traveller crosses the bay to the creek of **Passable** (60 c.), and thence to the foot of **St. Jean**.

On the W. SIDE of Nice pleasant walks may be taken in the valley of the **Magnan** (p. 113), in which a road ascends to (2 M.) the church of **La Madeleine**. The beautiful, sheltered banks of the **Var**, which falls into the Baie des Anges, $3\frac{3}{4}$ M. to the W. of Nice, are also worthy of a visit (one day; carr. with two horses, 20-25 fr.; also a railway-station, comp. p. 23).

18. From Nice to Turin by the Col di Tenda.

140 $\frac{1}{2}$ M. — **MESSAGERIES** to Cuneo (88 $\frac{1}{2}$ M.) in 18-22 hrs. (fares 25 and 22 fr.). **RAILWAY** from Cuneo to Turin (54 M.) in 3 hrs. (fares 9 fr. 95 c., 7 fr., 5 fr.). — *Office at Nice* in the Hôtel de l'Univers (p. 110), not far from the French theatre; at **Turin**, in the Via Cavour.

This is a very attractive route, especially for those coming from Turin. The views during the descent from the Col di Tenda to the Mediterranean are strikingly beautiful. In winter the road is often impassable for a considerable time.

The road leads from Nice, on the bank of the **Paglione**, through the villages of **La Trinité-Vittoria** and **Drappo**, beyond which it crosses and quits the river.

12 M. (from Nice) **Scarena**, Fr. **Escarène**. The road hence to **Sospello** traverses a sterile and unattractive district. The barren rocks which enclose the bleak valley are curiously stratified at places. The road ascends to the **Col di Braus** (4232 ft.). To the S., on a lofty rock to the right, is seen the castle of **Castillon**, or **Castiglione**. At the foot of the pass on the E. lies —

25 $\frac{1}{2}$ M. **Sospello**, French **Sospel** (1174 ft.; **Hôtel Carenco**), situated in the valley of the **Bevera** (affluent of the **Roja**, see below), in the midst of olive-plantations, and surrounded by lofty mountains. [From **Sospello** to (14 M.) **Mentone**, see p. 108.] The road now ascends to the **Col di Brouis** (2871 ft.). Near the summit of the pass a final view is obtained of the **Mediterranean**. Scenery unattractive, mountains bleak and barren. Then a descent to —

38 M. **Giandola** (1250 ft.; **Hôtel des Etrangers**; **Poste**), in a grand situation at the base of lofty rocks. **Breglio**, a town with 2500 inh. and the ruined castle of **Trivella**, lies lower down on the right.

The road now ascends the narrow valley of the **Roja**, which falls into the sea near **Ventimiglia** (p. 106). **Saorgio**, rising in terraces on a lofty rock on the right, with the ruins of a castle in the Oriental style, destroyed by the French in 1792, commands the road. On the opposite side is a monastery of considerable extent.

The valley contracts, so as barely to leave room for the river and the road between the perpendicular rocks. Several small villages are situated at the points where the valley expands. Beyond

(43 M.) **Fontana** the road crosses the Italian frontier. The southern character of the vegetation now disappears. 48 M. **S. Dalmazzo**, where an old abbey is fitted up as a hydropathic establishment, frequented in summer by some of the winter residents of Nice.

50 $\frac{1}{2}$ M. **Tenda** (**Hôtel Royal**; **Hôtel Impérial**) lies at the S. base

— 83 M. *Querceta*; 3 M. to the left is the village of frequented as a summer-resort, with marble-quarries. *Pietrasanta* (*Unione; Europa*), a small town with ancient artistically situated among gentle slopes, was besieged and taken by Lorenzo de' Medici in 1482. The church of *S. Martino* (*Il Duomo*) begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by *Stagio Stagi*. The church of *S. Agostino*, an unfinished Gothic church of the 14th cent., contains a painting by *Taddeo Zacchia*, of 1519. The *Town Hall* is situated in the Piazza, between these two churches. In the vicinity of *Pietrasanta* are quicksilver mines.

1. *Viareggio* (**Hôtel de Russie*, 'pens.' 5-6 fr.; *Corona*; *New York*; *Alb. d'Italia*; *Albergo del Commercio*, good; *Pension Anglo-Américaine*, well spoken of; *Grande Brezza*, 1/2 M. from the sea, and the nearest to the station), a small town on the coast, and a sea-bathing place, has lately come into fashion as a winter-resort. The climate resembles that of *Pisa*. The *Pineta* (Pinewood), which forms a half-circle round the town from N.E. to S.W., affords an admirable shelter against the wind. The line here enters the marshy plain of the *Serchio*, crosses the *Arno* (P. 341). To the left at the entrance are seen the church, the baptistery, and the campanile. The station is on the bank of the *Arno*.

IV. Lombardy.

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The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como*, *Milano*, *Pavia*, *Sondrio*, *Bergamo*, *Cremona*, *Brescia*, and *Mantova*, covering an area of about 9000 sq. M., and containing 3,623,000 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1736 Alessandria, Tortona, and Novara, and in 1743 Domo d'Ossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, viz. the region of pastures among the mountains, that

of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain being rare beyond the lower Alps, and falling more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of *aquas ductus*, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible, except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime, that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, exclusive of the capital.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us, it was occupied by the *Etruscans*, an Italian race, which about the 6th cent. B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 220 that the *Romans* extended their supremacy to the banks of the Po. In the following century they constituted *Gallia Cisalpina* a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. Since the 4th cent. Milan has surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who became bishop in 374), long maintained its independence of the popes. The *Goths*, and afterwards the *Lombards*, made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774. The Lombard dialect also contains a good many words derived from the German (thus, *bron*, *gast*, *grà*, *più*, *smessor*, *stora*, and *stosa*, from the German *Brunnen*, *Gast*, *Greis*, *Pflug*, *Messer*, *stören*, and *stossen*). The crown of Lombardy was worn successively by the *Franconians* and by the *German Kings*, the latter of whom, particularly the *Othos*, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the *Hohenstaufen* proved to be no match for the Lombard walls. The internal dissensions between the nobles and the townspeople, however, led to the creation of several new principalities. In 1287 *Matteo degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 appointed governor of Lombardy by the German King. Although banished for a time by the Guelph family *Della Torre*, both he and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family was *Giovanni Galeazzo*, who wrested the reins of government from his uncle in 1385, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing at Florence to be crowned king of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the *Visconti* family in 1447, the condottiere *Francesco Sforza* ascended the throne, and under his descendants was developed to the utmost that despotism which Leo de-

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MILAN

Ulrich & Co., Via Bigli 21 (Pl. F, 4); **Weill, Schott Figli, & Co.**, Via Pietro Verri 7 (Pl. F, 4). — **Money-Changeers**: **A. Grisi**, Piazza Mercanti (Pl. E, 5); **Marietta & Corta**, opposite the choir of the cathedral.

Booksellers. **F. Sacchi & Figli** (formerly *Artaria*), Via S. Margherita, de 21; **Gius. Galli**, Galleria Vitt. Emanuele 18 & 80. There are in the Corso and the Galleria Vittorio Emanuele, Na, Via Carlo Alberti, near the Piazza del Duomo, in the style of the large Magasins at Paris. The *Silk* engaged, is very important. The following are noted retail-dealers: **Ver-** **mazi**, Corso Vitt. Emanuele, adjoining the Hôtel de la Ville, **Ossago**, Via S. **Radegonda**, to the N of the Cathedral. — **Marbles** **Bianchi**, Galleria Vitt. **Emmanuele**, **Bertini**, Via S. Damiano 40. — **Optician** **Fries**, **Fancy Goods**. **Silberkrauss**, Corso Vitt. Emanuele 5. **h**: **Dr. Francis Cozzi**, Via Monforte 8; **Dr. Vivanti**, **rnomi**, Via Passarella 22. — **Chemist**: **Zambellatti**, **Vitt. Emanuele** (Pl. F, 4, 5).

ie Normale, or government shop, is in the Corso 3 corner of Via Pasquirolo, by the Hôtel de la Ville, where are also sold (Pl. F, 4, 5).

Permanent Art Exhibition, in the *Palazzo del Senato*, Via S. Primo, near the *Via del Senato* (Pl. G, 8), open daily.

English Church Service, Via Morigi 11; chaplain, **Rev. A. J. Ard**, Via **Milazzo** 8.

Principal Attractions: Cathedral, ascend to the roof; Galleria Vittorio Emanuele; Brera (picture-gallery); Arco della Pace; S. Maria delle Grazie and Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest of the churches; Ambrosiana (pictures); Piazza de' Mercanti; the new cemetery; between 6 and 7 p.m. walk through Corso Vittorio Emanuele to and beyond the Porta Venezia.

Milan (390 ft.), surnamed '*la grande*', the *Mediolanum* of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy, the seat of an archbishop, the headquarters of an army-corps, and one of the wealthiest manufacturing towns in Italy, silk and woollen goods being the staple commodities. It is situated on the small river *Otona*, which however is navigable and is connected by means of the *Naviglio Grande* (p. 79) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* with the *Adda*, the *Lake of Como*, and the *Po*. The town is 7 m. — contains upwards of 200,000.

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in 1714 fell to *Austria*. In 1796 it became the capital of 'public', and then (down to 1815) that of the *Kingdom of Italy*, and the patriotic agitations which ensued were happy, and the new kingdom of Italy in 1859. Italy has undergone such marked improvement as Milan of 1859. — In the province of ART it has raised itself to a special industry. The Milanese have become almost a technical skill, and in effective Great pride in their best known sculptors are *Magni, Peduzzi, Arzagli, Argenti, Calvi, and Baccaglia*. — PAINTING is *Fr. Hayez, Induno, Bianchi, Mussini, Passini*, and others, these artists seem to cultivate the modern Parisian style, and oblivious of their glorious old national traditions. Part of the town, a portion of which consists of narrow streets, is enclosed by canals, beyond which suburbs and after the different gates (*Porta Venezia, Comasina, Sempione, etc.*), have sprung up. The of the commercial and public life of Milan is the *Duomo* (Pl. E, 5), which was formerly cooped up significant lanes, but has recently been much extended, enclosed by imposing edifices designed by *Mengoni*

brated **Cathedral** (Pl. E, F, 5), dedicated '*Mariae*, the inscription on the façade announces, and as the on the tower over the dome also indicates, erected in style, is regarded by the Milanese as the eighth wonder, and is, next to St. Peter's at Rome and the cathedral the largest church in Europe. The interior is 159 yds. 31 yds. in breadth; nave 155 ft. in height, 17 yds. in the dome is 220 ft. in height, the tower 360 ft. above nt. The roof is adorned with 98 Gothic turrets, and with upwards of 2000 statues in marble. The structure, founded by the splendour-loving *Gian Galeazzo Visconti* perhaps after the model of the Cologne cathedral, proceeded slowly owing to the dissensions and jealousies of the Northern architects, whereby it was impossible to attain in the execution. In 1391 *Hans von Fernach* and *Jon Gmünd* are named as the architects of the cathedral dome was added towards the close of the 15th century so di *Giorgio* of Siena, with whom *Giov Ant. Omodeo* have been associated in the superintendence of the Renaissance ornamentation of the façade (doors and was executed partly by *Pellegrino Tibaldi* in the middle cent., and partly at a still later date. In 1805 Napoleon works to be resumed, and the tower over the dome to and at the present day additions and repairs are constantly

Arch is cruciform in shape, with double aisles, and a 30 flanked with aisles. The INTERIOR is supported by

52 pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours. The vaulting is skilfully painted in imitation of perforated stone-work.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 29). The band of brass in the pavement close to the entrance indicates the line of the meridian. RIGHT AISLE: Sarcophagus of Archbishop Aribert (1018-1045), above which is a gilded crucifix of the 11th century. Monument of Otto Visconti (d. 1295) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Canon Vimercati, by *Bambaja*. RIGHT TRANSEPT (W. wall): Monument of the brothers Giacomo and Gabriele de' Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni* (Areino). Tickets for the roof (25 c., see below) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall. The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine Reliefs by *Bambaja*, with a relief of the nativity of the Virgin by *Tantardini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marco Agrate* (end of 16th cent.), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

The door of the S. SACRISTY (to the right, in the choir) is remarkable for its richly sculptured Gothic decorations. The *Treasury here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert; a diptych of the 6th cent.; book-covers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Godfrey; a golden Pax; and lastly a statue of Christ by *Cristofano Solari*.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Carracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir windows, comprising 350 representations of scriptural subjects, were executed by *Alois* and *Giov. Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. SACRISTY is reached, the Statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures in marble.

In the centre of the N. TRANSEPT is a valuable bronze *Candelabrum, in the form of a tree, executed in the 13th cent., and decorated with jewels, presented by *Giov. Batt. Trivulzio*, in 1562.

LEFT AISLE: Altar-piece, painted in 1600 by *Fed. Baroceto*, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by *F. Zuccherro*. The following chapel contains the old wooden Crucifix which S. Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the Monument of Abp. Arcimboldi (ca. 1550), and by the wall the statues of eight Apostles (13th cent.). Not far from the N. side door is the Font, consisting of a sarcophagus of S. Dionysius, but appropriated to its present use by S. Carlo Borromeo. In front of the choir, below the dome, is the subterranean Cappella S. Carlo Borromeo (p. 167), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open in summer 5-10, in winter 7-10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the *Roof and TOWER of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; map of town and environs 1 1/2 fr.;

open till an hour before sunset, in summer from 5 a.m.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be made up. The visitor would mount at once to the highest gallery of the tower (by 194 stairs inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope. The finest views of the Alps are obtained early.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis; between these two, the less lofty Superga (p. 79) near Turin; Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; left of the last the prominent Matterhorn; then the Cima di Jazi, Morn, and Mischabel; N.W. the Monte Leone near the Simplon; in the Alps; N. the summits of the St. Gotthard and Splügen; in the distance the peak of the Ortler. S. the Certosa of Pavia is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines.

the S., opposite the cathedral, stands the **Palazzo Reale** (Pl. 5, 6), built on the site of a palace of the Visconti in 1772, and with frescoes by A. Appiani, B. Luini, and Hayez, and containing several handsome saloons. In the street to the left, the palace, are visible the tower (1336) and apse of the fine Romanesque church of *S. Gotardo*, formerly the chapel of the *ti*. — Adjacent, on the E., is the large *Archiepiscopal Palazzo* (Pl. F, 5), by Pellegrini (1565), containing a large court with a double colonnade and marble statues (Moses and Aaron) by Tandardini and Strazza. In the interior court, on the next the Piazza Fontana, are several Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is reached by the *Via Carlo Alberto* (see p. 139), beyond which, to the W., lies the *Piazza de' Mercanti* (see p. 139).

the N. side is the imposing new palatial façade which forms the entrance to the **Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect *Gius. Mengoni*, one of the most gifted of modern Italian architects, who unfortunately lost his life by falling from the portal (finished in 1878) in 1877. The gallery, which is said to have cost 8 million fr. (320,000l.), is 100 yds. in length, 16 yds. in breadth, and 94 ft. in height. The plan is that of a Latin cross, with an octagon in the centre, which rises a cupola 180 ft. in height. The decorations are executed and bear testimony to the good taste of the Milanese. The octagon is adorned with frescoes, representing Europe, Asia, Africa, and America, while the frescoes on the entrance-arches are emblematic of Science, Industry, Art, and Agriculture. The gallery contains handsome shops, and is lighted in the evening by gas-jets. The circle of gas-jets in the dome is lighted by a mechanical engine set in motion by clockwork, which does its work in silence, and attracts numerous spectators.

The gallery is adorned with 24 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. E. Vico; in the octagon, on the right, Cavour, Emmanuel Philibert (p. 66), Vittore Pisano, Gian Galeazzo Visconti (p. 126), Romagnuolo (p. 286), Pier Capponi, Machiavelli, Marco Polo, Raphael, Galileo, Dante, Michael Angelo, Volta, Leonardo, Giov. da Procida, Beccaria; at the right lateral outlet Benedetto Gonsadini and Columbus, at the left lateral outlet Ferruccio and Monti; at the entrance from the Scala, Savonarola and Ugo Foscolo.

The **PIAZZA DELLA SCALA** (Pl. E, 4) is embellished with the **Monument of Leonardo da Vinci** (1452-1519) by Magni, erected in 1872. The statue of the master in Carrara marble, over life-size, stands on a lofty pedestal, surrounded by Marco da Oggionno, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils, and adorned with copies of his principal works in relief. — In the piazza, to the W. of the statue, is the *Teatro della Scala* (p. 128); to the E. is the large *Palazzo del Marino*, in which the *Municipio* (Pl. E, 4) has been established since 1881, erected in 1555 from designs by Galeazzo Alessi, with a massive facade and interesting court.

Beyond it is the Jesuit church of *S. Fedele* (Pl. E, F, 4) in the Piazza of that name, erected by S. Carlo Borromeo in 1569 from designs by *Pellegrini*, containing a sumptuous high-altar. The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives, chiefly documents relating to the history of Milan. — To the N. of this point is the *Via degli Omemoni* with the palace of the same name, erected by Leone Leoni and adorned with *Caryatides*. The *Via degli Omemoni* ends in the Piazza Belgiojoso, which contains the *Palazzo Belgiojoso* and *Manzoni's house* (No. 3).

Adjacent, at Via Morone, No. 10 (Pl. F, 4), is the Museo Poldi-Pezzoli, bequeathed to the town by Cavaliere Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections are open to the public daily 10-4, on holidays 12-3 (adm. 1 fr.; catalogue 1 fr.).

First Floor. SALA DONATA. To the left, antique gold ornaments and silver plate, goldsmith's work of the 16-18th cent.; in the centre, Romanesque crosses and reliquaries, valuable vessels embellished with gems and enamelling; to the right, Roman and Oriental bronzes, antique glass, etc.; below the mirror, cloisonné enamel from China, Persian weapons. Among the pictures the following are most noteworthy: 19. *Pier della Francesca*, P. 20. *Cristofoli*, Christ and St. F. Santa Croce, Portrait; 16. *L. contains fine wood-carvings, calain, etc.* — SALA NERA. P. 21. *V. Peppa*, Madonna; 24. *fine; Andrea Solario*, 26. *Jo a marble statue by Bartolom da Letto. Pictures 53. Ben ...* — I STANZA A QUADRI *enti, Descent from the Cross. Venetian ...* 52. *Marco Palmestano*, Portrait; 56. *Domenichino*, Cardinal; 57. *Elzheimer*, 82. *Tobias*, 84. *Tobias*, 85. *St Jerome*, 106. *Diana*. — II STANZA A QUADRI *Lutet*, 108. *Madonna*, 111. *Lev. Costa*, *Saints*. *A. Solario*, *Ecce Homo*; 109. *Beltrasso*, *Madonna*; 127. *Carpaccio*. — III. STANZA A QUADRI 122. *Montegna (?)*, *Madonna*; 127. *Carpaccio*, *Venetian senator*; 130. *A. Solario*, *Flight into Egypt (1515)*; 133. *School*

Leonardo da Vinci, Madonna; 139. *Fra Bartolommeo*, Triptych (1500); *Moretto*, Madonna; 150. *Perugino*, Madonna; 146. *Carpaccio*, Samson. We now return and enter the ARMOURY to the right.

The Via Alessandro Manzoni leads hence to the right to the Bigli, in which stands the *Casa Taverna* or *Ponti*, with a fine tal and an admirably restored court of the 16th century.

We next proceed from the Piazza della Scala to the N. by the S. Giuseppe (Pl. E, 4) and Via di Brera to the Brera. In the del Monte di Pietà, the second side-street on the left, is the dsome new *Cassa di Risparmio*, or savings-bank, by Balzaretti. The *Brera (Pl. E, 3; Via di Brera 28), or *Palazzo delle nze ed Arti*, formerly a Jesuits' College, contains the *Picture lery*, the *Library of the Academy* founded in 1170 (200,000 vols., a daily), a *Collection of Coins* (50,000), the *Observatory*, a col- ion of *Casts* from the antique, and an *Archaeological Museum*.

In the centre of the handsome COURT by *Richini* is a bronze ue of **Napoleon I.*, as a Roman emperor, by *Canova*, considered of his finest works. By the staircase, to the left, the statue he celebrated jurist *Beccaria* (d. 1794), who was the first to in question the justice of capital punishment. The court is also ued with several other statues.

The *PICTURE GALLERY (*Pinacotēca*), which contains about 600 ks, is open daily from 9 a.m. to 4 p.m. (on holidays from 12, vinter and on Sundays till 3); admission 1 fr., Sundays and rsdays gratis (catalogue 1 $\frac{1}{4}$ fr.).

The gem of the collection is *Raphael's Sposalizio* (No. 270), chief work of his first or Umbrian period. The numerous ures of the Lombard school, and particularly the frescoes sawn of churches, are also very valuable. The drawing of the head hrist for the Last Supper (No. 267) shows with what beauty ardo could invest his figures. Among the oil-paintings, 265 by *Bernardino Luini* is a very meritorious work, and among frescoes, Nos. 47 and 52, by the same master. The most in- sting works of the early Italian school are No. 159 by *Gentile abriano*, and No. 264 by *Mantegna*. The collection also affords nstructive survey of the progress of *Carlo Crivelli* (who flourish- in 1468-93; 2nd room), a master who connects the Paduan ol with that of Venice. The most notable works of the latter ol are No. 166 by *Gentile Bellini*, Nos. 284 and 261 by *Gio- ni Bellini*, and No. 300 by *Cima da Conegliano*; and of a later od No. 209 by *Bonifacio*, No. 248 by *Titian*, and Nos. 253, , 255 by *Lorenzo Lotto*. No. 456 by *Domenichino*, and No. 331 uercino, represent the Italian masters of the 17th century.

most important works of foreign schools are No. 447 by *Rubens*, . 442 and 446 by *Van Dyck*, and No. 449 by *Rembrandt*. Each ure bears the name of the painter.

I. and II. ANTE-CHAMBERS: 1-70. Frescoes by *Ferrari*, *Bra- stino*, *Foppa*, *Marco da Oggionno*, and particularly by *Bernar-*

dino Luini, some of them approaching the genre style (Nos. 2, 11, 13), scenes from the life of Mary (5, 19, 42, 43, 51, 63, 69, 73), *Madonna with St. Anthony and St. Barbara (47), Angels (14, 26, 45, 49, 54, 68), and *St. Catharine placed in her sarcophagus by angels (52; with the inscription C. V. S. Ch., i.e. 'Catharina Virgo Sponsa Christi'); Bramantino (4); Marco da Oggionno (15, 20, 33); Foppa, St. Sebastian (71); Gaudenzio Ferrari, Adoration of the Magi (25).

Room I.: 75. Borgognone, Coronation of the Virgin; *87. Zenale, Madonna, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico Moro, his wife Beatrice, and their two children (excellent portraits, showing the influence of Leonardo da Vinci, who made a drawing for one of the children's heads, now in the Ambrosiana, p. 140); 88. Salaino, Madonna with saints; 96. Marco da Oggionno, Fall of Lucifer; 98. B. Luini, Madonna with saints; *106. Andrea Solario, surnamed da Milano, Madonna with Joseph and St. Jerome, painted at Venice in 1495; 107. Gaudenzio Ferrari, Martyrdom of St. Catharine; 116. Ben. Crespi (17th cent.), Circumcision of Christ; 139. Nuvolone (17th cent.), The artist's family.

Room II.: *159. Gentile da Fabriano, Madonna enthroned; 162. Antonio and Giovanni da Murano, Madonna, with the Child and saints; *165. Carlo Crivelli, SS. Jerome and Augustine; *163. Bart. Montagna, Madonna enthroned, with angels playing on instruments and saints, one of the artist's masterpieces.

*168. Gentile Bellini, Preaching of St. Mark at Alexandria. In this piece we 'perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — 'History of Painting in North Italy', by Crowe and Cavalcaselle.

172. Palma Vecchio, Adoration of the Magi (spoiled); 173. Giovanni da Udine, St. Ursula and her virgin attendants; 175, 181. Giacomo Raibolini, Madonna with saints; 179. Stefano da Ferrara, Madonna; 182. Fil. Mazzola, Portrait; 185. Marco Palmezzano, Madonna; 186. Garofalo, Descent from the Cross; 187. Fra Carnevale, Madonna; 188. Giov. Santi (Raphael's father), Annunciation; 189. C. Crivelli, Crucifixion; 191. Cima da Conegliano, SS. Peter Martyr, Augustine, and Nicholas of Bari; 192. Montagna, Madonna with saints, *193. C. Crivelli, Madonna and Child; 195. Timoteo Viti, Annunciation, with John the Baptist and St. Sebastian.

Room III.: *206. Moretto, Madonna on clouds, SS. Jerome, Anthony Abbas, and Francis of Assisi, a work of lively and intellectual expression and vigorous colouring; 208. Paolo Veronese, Baptism of Christ; *209. Bonifacio (The Elder?; d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 212. Paris Bordone, Baptism of Christ; 214. Moroni, Navagiero, Podestà of Bergamo (1565); 213. Paolo Veronese, Christ in the

MILAN.

Brera.

Madonna; 139. *Fra Bartolommeo*, Triptych (1500);
 150. *Perugino*, Madonna; 146. *Carpaccio*, Samson.
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more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffaël und Michelangelo*', by Prof. Anton Springer.

*272. Giotto, Madonna, the central part of an altar-piece of which the wings are at Bologna.

*273. Mantegna, Pietà, painted about 1474.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — C. & C.

274, 279. Gentile da Fabriano, SS. Jerome and Dominic;

280. Andrea Solario, Portrait; 281. Luca Signorelli, Madonna.

Room VI.: 283. C. Crivelli, Madonna and saints (1482); *284.

Giov. Bellini, Pietà, an early and genuinely impassioned work;

286. Cima da Conegliano, St. Jerome and other saints; 287. Stefano da Zevio, Adoration of the Magi (signed, 1435); 288. Vitt.

Carpaccio, St. Stephen and the scribes (1514); 290. Palma Vecchio, St. Helena and Constantine, St. Rochus and St. Sebastian; *297.

Giov. Bellini, Madonna; *300. Cima, St. Peter, St. Paul, and John the Baptist.

Room VII.: 306. Franc. Verla, Madonna with saints and angels; Vitt. Carpaccio, 307. Presentation in the Temple, 309. Betrothal of the Virgin; 315. Liberale da Verona, St. Sebastian; Franc. da Ponte, surnamed Bassano, 316. Descent from the Cross, 318. Autumn, 323. Winter,

Room VIII: 324. Guido Reni, SS. Paul and Peter; 326. Albani, Dance of Cupids; 329. Garofalo, Madonna and Child; *331. Guercino, Abraham and Hagar; 333. Dossi, St. Sebastian; *334. Fr. Francia, Annunciation.

Room IX: 346. Hobbema, Mountain-landscape; 352, 353. Bern. Bellotto (Canaletto), Landscapes; 362. Tom. Wyck, Alchemist; 367. Jan Brueghel, Setting out for market; 372. Sal. Ruysdael, Landscape; 377. W. van Mieris, Esther; 384. Snyders, Stag-hunt.

Room X: *390. Velazquez, Dead monk; 391. Salvator Rosa, John the Baptist as a child; 401. Gaspar Poussin, the Child, and saints; 402. Pietro da Cortona, Madonna, the Child, and saints; 415. Sassoferrato, Subleyras, 406. St. Jerome, 407. Crucifixion; 441. Van Keulen, Madonna; 432. Raphael Mengs, Portrait; *442. A. van Dyck, Madonna and Child, with St. Anthony of Padua; 443. Jacob Jordaens, Abraham's sacrifice; *446. Van Dyck, Portrait; *447. Rubens, Last Supper, a late work of admirable colouring, but somewhat coarse; 448. A. van Dyck, Portrait; *449. Rembrandt, Portrait; 453. Mostert, St. Catharine.

Room XI: *456. Domenichino, Madonna and saints.

Room XII: By the window, Busts of Manzoni by Strazza and Hayez by Argenti; by the wall, bust of Longhi by Pacetti.

To the left, farther on, are several rooms containing modern pictures, sketches of academicians, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XX: *Concordia*, Vestal Virgin; Thorvaldsen, *The Graces and Cupid*. — Room XXIV. contains a copy of *Leonardo da Vinci's Last Supper* by *Marco da Oggionno*. — The last but one of the rooms with modern pictures contains portraits, the best of which are those of *Niccolini* by *Ussi*, *Cavour* and *Manzoni* by *Hayez*, and *D'Azzoglio* by *Sala*. — Returning hence to the ante-chamber, the visitor enters the *GALLERIA OGGIONI* to the right: *Luini*, *Holy Family*; *Crivelli*, *Coronation of Mary* (1493).

The *Museo Archeologico* on the ground-floor (admission daily 12-3, 50 c.; Sundays free; entrance in the small *Piazza di Brera*, or through a passage to the right on the ground-floor) contains a rich but imperfectly arranged collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures.

I. Room. Wall of the door (right): Sculptures from the *Porta Tosa* by the last pillar, late Greek tombstone between inscriptions and sculpture from the tympanum of a church; our ancient porphyry columns from mediæval architectural fragments, that of *Gaston de Foix* (who fell at 1538), from the monastery of S. a recumbent figure of the hero by *zio* (d. 1513), by the same master. In the Palazzo Medici, with the arms of Bianca Maria Visconti, attributed to In the corner, C. Monument of — By the pillars to the right, andrus; T. Roman cippus. Last pillar: S on a staff (Greek); to the left, ment of *Regina della Scala*, wife of cent.). In the centre: A. Large erected during his lifetime (1354), gilded; on the sarcophagus are the back the coronation of Mary; above, the equestrian statue of door, Statuettes from the *Porta* and bronze implements from the *Calende* in 1867; in the cabinets, of *Giardino Pubblico*, terracottas, ling a head by *Michael Angelo*; a; mediæval goldsmith's work;

II. Maria. W., in the *Piazza del Carmine*, is the Gothic modernised, containing a *Madonna* in fresco by *Luini*. — To the N. is the church of S. *Simpliciano* (Pl. D, 3), a fine Romanesque structure, containing a triumphal arch adorned with 'putti' by *Luini*, and a *Coronation of the Virgin* by *Borgognone* (in the apse). — Farther on, in the direction of the *Porta Garibaldi*, is

the church of **S. Maria Incoronata** (Pl. D, 1), with four
built by Francesco **and Bianca Sforza**. The **Capella Bossi** con-
the tombs of **Giov. Tolentino** (1517) and **Archbishop Gabr. S.**

To the W. of the **Piazza del Duomo**, beyond the **Via Car-**
berto (p. 132), lies the ***Piazza de' Mercanti** (Pl. E. 5)
central point of the mediæval city, and formerly provided
five gates. In the centre of the Piazza is the building
was formerly the **Palazzo della Ragione**, a large hall erect-
1228-33 by the **podestà** (or mayor) **Tresseno**, to whom an e-
trian statue was erected on the S. side with the inscription,
solium struxit, Catharos ut debuit uxit' (the Cathari were a he-
lical sect). The ground-floor is now the corn-exchange, above
is the **Archivio Notarile**. On the N. side of the piazza is the an-
Palazzo della Città with a tower, erected in the 16th century,
the exchange and telegraph-office on the ground-floor; on the
side are the **Loggia degli Osii**, erected in 1315, and the **Collegio**
Nobili (1625).

We proceed hence to the S.W., through the archway and
Via dei Ratti, to the **Via and Piazza della Rosa**.

The celebrated ***Biblioteca Ambrosiana** (Pl. D, E, 5),
on week-days 10-3 o'clock (fee 1 fr.; picture-gallery, or **Pinacot-**
open to the public on Wed., 10-2½; entrance from the read-
room to the right in the court), contains 160,000 vols. of prin-
books, and 8,000 MSS. and palimpsests, or **codices rescripti**, some
of them very valuable. Director: **Cav. Sacerdote Ceriani**,
Orientalist. The library was founded in 1609 by the archbis-
Cardinal Federigo Borromeo, to whom a statue was erected in front
of the building in 1865.

In the COURT, adjoining the porter's lodge, is a fresco of the Mock-
of Christ, by **Luini**.

The **Biblioteca** contains among other treasures the **Codice Atlant-**
being a collection of original drawings and MSS. of **Leonardo da Vinci**,
Virgil with marginal notes by **Petrarch**; fragments of a MS. of **Hor-**
illuminated, of the end of the 4th cent.; a number of miniature
letters of **S. Carlo Borromeo**, **Tasso**, **Galileo**, **Liguori**, etc. Then, **Ch-**
crowned with thorns, a fresco, **Bernardino Luini**; **Cupid** in marble,
Schadow; several reliefs and bust of **Byron** by **Thorvaldsen**; mosaics, co-
old woodcuts, and drawings by celebrated masters. — **First Floor**. En-
door on the left —

Cabinet of Bronzes, containing busts of **Canova** and **Thorvaldsen**,
latter by the master himself, and pictures of no great value: 46. **Rap-**
Mengs, **Pope Clement XIII.**; 41. **Venetian Master**, **St. Sebastian**; 24.
renzo Lotto, **Madonna**. — Second door to the left: entrance to the —

Pinacoteca. I. and II. Room, Engravings. — **III. Room**: in the middle
of the side-wall, **Ambrogio Borgognone**, **Madonna** enthroned and saint
Moretto, **Death of Peter Martyr**; **Mazzola**, **Annunciation**; **Botticelli**, **Mad-**
with angels; **Maduse** — **IV. Room**: **Madonna and Child**; **Dosso Dossi**, **Washing of**
feet. This room also contains **Peruvian and Japanese antiquities**,
works in metal, etc. — **The small IV. Room**, to the right, is adorned
with landscapes by **Borgognone**, **SS. Eli** — **V. Room**, to the right,
Martyr and Christopher — **School of Rubens**, **Lot and his daughters**,
her;

now return through the III. Room to the VI. Room: to the left, *Drawings of the *School of Leonardo da Vinci*; *G. Ferrari*, Marriage of the Virgin. Then ***Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only do we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the sitting figure added at the foot of the staircase, are unimportant.

On the next wall: *Bramantino*, Madonna with saints, Adoration of the Holy Child; *M. da Oggionno*, Madonna; above the door, *Bianchi*, Last Supper; *Bottraffio*, Portrait; *School of Leonardo da Vinci*, Gian Galeazzo Visconti; **Luini*, Youthful Christ in an attitude of benediction; ***Leonardo da Vinci*, Isabella of Aragon; *Luini*, John the Baptist, Holy Family (after Raphael). By the window-wall, Drawings by *Leonardo da Vinci* and other masters; above, *Carracci*, Madonna (after Correggio). — VII. Room: to the left, high up, *Raphael*, Cartoon; by the next wall, *Dürer*, *Pen-and-ink sketches (landscape, the Passion) and a water-colour (woman of Nuremberg); drawings by *Leonardo da Vinci*, including a head of Maximilian Sforza when a boy and a profile of Maria Sforza.

At the back of the library is the venerable church of *S. Sepolcro* (Pl. D, 5), dating from the 11th century. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which are situated the *Palazzo Borromeo*, the small church of *S. Maria Podone*, and a statue of S. Carlo Borromeo. — The Via S. Borromeo and the Via S. Maria alla Porta next lead to the Corso MAGENTA, on the left side of which rises the small church of *S. Maurizio* (Pl. C, 5), or *Monastero Maggiore*, erected in 1503-1519 by *Giov. Dolcebuono*, a pupil of Bramante, containing *Frescoes by *Luini*, the best of which are near the high-altar. — Opposite, to the right, is the *Palazzo Litta* (Pl. C, 5), with a handsome court, now occupied by the Amministrazione delle Ferrovie dell' Alta Italia.

Farther on in the Corso Magenta, not far from the *Porta Magenta*, on the right, is situated the church of —

**S. Maria delle Grazie* (Pl. B, 5), an abbey-church of the 15th cent., the Gothic nave of which alone belongs to the original structure. The choir, transept, and dome are attributed to *Bramante*.

The 4th chapel on the right contains frescoes by *Gaudenzio Ferrari* (on the right the Crucifixion, on the left Christ crowned with thorns, Christ scourged), executed in 1542, his last works, and an altar-piece (Descent from the Cross) by *Caravaggio*. In the 6th chapel frescoes by *Fiorenzo*. To the right, on the organ above, a Madonna by *Luini*. In the N. aisle John the Baptist by *Bugiardini*. The choir-stalls and some of the monuments also deserve notice. The sacristy contains two frescoes by *Luini*, and good wood paintings on the cabinets.

In the N.E. angle of the small piazza to the W. of this church is the entrance to the refectory of the suppressed monastery of *Sta. Maria delle Grazie* (now a cavalry-barrack), containing the celebrated **LAST SUPPER OF LEONARDO DA VINCI, painted before 1499 (shown daily 9-4, admission 1 fr.; on Sundays, 12-3, and Thursdays gratis; visitors knock at the door to the right; the 'custode del cenacolo' is generally to be found in the refectory). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). A fresco by *Giov.*

hence to the Corso di Porta Ticinese, in which we proceed to right in the direction of the Gate. On the left we soon perceive a large ancient COLONNADE (Pl. D, 7) of sixteen Corinthian columns, standing detached from other buildings, the most important relic of the Roman Mediolanum, near which is the entrance to —

S. Lorenzo (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* in the 16th century. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round, and the whole structure is simple and dignified. At the back of the high altar is the Cappella S. Ippolito, containing the tomb of Maria Visconti. To the right of the church is the Chapel of St. Aquilinus, containing mosaics of the 6th and 7th cent. (Christ and the apostles), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Ataulph (411-16). The entrance to the chapel is adorned with an antique marble coping.

Farther S. is the *Porta Ticinese*, which was originally intended to commemorate the Battle of Marengo and in 1814 received the inscription 'Paci Populorum Sospitas'. Adjacent rises the ancient church of S. Eustorgio (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style by *Tosmo Lombardo* in 1278, renewed in the bad taste of the 17th cent. by *Richini*, and recently again restored. The façade is modern.

1st Chapel to the right, Mural monument of S. (d. 1484); 4th Chapel to the right, Monument of S. Chapel. Monuments of Gaspare Visconti and his v. Farther on, on the same side, the Cappella de' Magi of 1547 and a late-Romanesque sarcophagus, in which Frederick Barbarossa after the conquest of Milan is altar are reliefs of the Passion, dating from the 1 back of the choir is the 'Cappella Portinari', with charming frieze of angels, by *Michelozzo* (after 14 magnificient Gothic tomb of St. Peter the Martyr by (1330); the walls are adorned with frescoes by Vinc

S. Maria presso S. Celso (Pl. E, 8), near ... possesses a handsome atrium attributed to *Bramante*, and a façade of which the upper part was constructed by *Galeazzo Alessi*. On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*. In the lunette is a picture by *Perù Bordon*, St. Jerome adoring the Child (2nd altar on the right); *Guido Ferrari*, Baptism of Christ (behind the high altar); *Borgognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture (1st chapel on the left); above it, *Bassetti*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celso. In the sacristy are some fine specimens of goldsmith's work. Adjacent to this church is S. Celso, a Romanesque edifice,

partly removed in 1826 and now possessing few remains of the original structure.

The CORSO S. CELSO (Pl. E, 7, 8) leads back from this point to the interior of the city. To the right in the *Piazza S. Eufemia* is the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. Farther towards the N. is situated —

S. Alessandro (Pl. E, 6; in the Via Amedei, to the right), erected in 1602; it is a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the **Palazzo Trivulzio**, containing an art-collection in which the most noteworthy objects are a portrait by *Antonello da Messina*, a Madonna by *Mantegna*, and the tomb of Azzo Visconti (d. 1329) from S. Gottardo.

We return by the Via Lupetta and the Via Torino to the Piazza del Duomo. To the right in the VIA TORINO is the small church of **S. Satiro** (Pl. E, 5, 6), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Suardi* in the 15th century. The apparent choir is only painted in perspective. The octagonal *Sacristy with a handsome frieze by *Caradosso*, halfway up the wall, is also by *Bramante*. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Descent from the Cross, in terracotta, by *Caradosso*.

The church of **S. Giorgio al Palazzo** (Pl. D, 6), in the Via Torino, contains an *Entombment by *Luini*. — Farther to the N., in the Piazza S. Marta, is a *Monument* by *Luigi Belli*, erected in 1881 in memory of the Italians who fell at Mentana.

To the S. in the Piazza del Duomo, opposite the cathedral, are the Palazzo Reale and the Archiepiscopal Palace, both already mentioned (p. 132). The PIAZZA FONTANA (Pl. F, 5), to the E. of the Pal. Arcivescovile, is adorned with a statue of *Beccaria* (d. 1794; comp. p. 134) by *Grandi*, erected in 1871. Adjacent is the *Palazzo di Giustizia* (Pl. F, 5), built by Vinc. Seregni; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821.

The Via Brolo leads hence to the S. to the *Piazza S. Stefano*, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S.W. to the Corso di Porta Romana.

The ***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1457 by *Antonio Filarete* of Florence, is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Richini* (17th cent.); the court to the right of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style

frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by Francesco de Vico, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

Farther on, to the S. (entrance in the Corso Porta Romana), is the church of S. Nazaro (Pl. F, 6, 7), with pictures by Bernardino Lanini (*Martyrdom of St. Catharine), a handsome carved altar, and ancient stained-glass windows.

Giardini Pubblici.

On the N.E. side of the cathedral begins the broad and bustling *Corso Vittorio Emanuele (Pl. F, G, 4, 5), which, with its prolongation the Corso Porta Venezia, leads to the Giardini Pubblici and the station.

This is the principal business street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'L'uomo di pietra'. Farther on, to the left, is the church of S. Carlo Borromeo (Pl. F, 4), a rotunda in the style of the Pantheon at Rome, 156 ft. in height, consecrated in 1847. The adjacent Galleria de Cristofori, now occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the Via Monforte, is the small church of S. Babila (Pl. G, 4), which is supposed to occupy the site of an ancient temple of the sun. Column with a lion, the cognizance of this g. In the Via Monforte is situated the Palazzo d. H, 4), with a modern façade. — To the S. of the town. del Conservatorio, is the church of S. Maria della a (Pl. G, with a spacious dome by Crist. Solari (1530), a n the Via 17th century. It contains a *Last Supper by G. Pl. H, 5), transept), a *Pietà by Luini (behind the high-altar), and the tomb of Abp. Birago by Fusina (1495; right transept). The ceiling of the sacristy was painted by Borgognone. The Conservatoire of Music occupies the old monastery buildings. The ceiling of In the vicinity is the church of S. Pietro in Gessate (Pl. G, 5), re-constructed in the 15th cent., and containing frescoes of the 15th cent. and a statue of Senator Grifo (a. 1100).

The Corso Vittorio Emanuele by the Corso Porta V this side of the canal, with a fine court by G left, Nos. 59-61, the F with rich ornamentation the Pal. Saporiti (Pl. G, columns, and reliefs by Marchesi. The *Giardini Pubblici (Pl. F, G, 2, 3), between the Porta Venezia and the Porta Nuova, much extended in 1881, and containing fine avenues and several sheets of water, are the favourite promenades.

of the Milanese, especially on Sunday afternoons. The broad chestnut avenue on the N. side, extending between these two gates, and planted on the old ramparts (*Bastione*), is a fashionable drive towards sunset. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is the *Salone* (Pl. F, G, 4), a square building containing the new municipal *Museo Artistico* (open daily 1-4, adm. 1 fr., Sundays 20 c.).

GALLERY and ROOM I.: Drawings by early and modern masters. — ROOM II.: Works of the Milan school of the 17th cent.; the large town banner of St. Ambrose; coins, chiefly Milanese from the Roman period onwards; fine medals. — ROOMS III. and IV.: Modern paintings; bust of Manzoni by *Strazza*. — ROOM V.: Ceramic collection, old and modern Fayence, porcelain, glass, wood-carvings, woven fabrics. — ROOM VI.: Old paintings, among which is a youthful work of *Correggio*. — ROOM VII.: Models by *Pompeo Marchesi*, *Canova* (Hebe), and others.

The NEW GIARDINO PUBBLICO, between the Via Palestro and Via Manin, is adorned with a statue of the Milanese poet *Carlo Porta* and an *Italia* by Puttinati. — In the Piazza Cavour, outside the S.W. entrance, rises a bronze statue of *Cavour* by Tabacchi on a lofty pedestal of granite; the figure of *Clio* in front is by Tantarini (1865). — The *Villa Reale* (Pl. G, 3), a plain modern building in the Via Palestro, contains a few works of art.

In the Via Manin, to the W., is the *Museo Civico* (Pl. F, 2; admission on Tues., Wed., and Sat., 11-3 o'clock, 1/2 fr.; on Thurs. gratis), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by Jan (d. 1866). At the entrance are busts of *Jan* and *Cristoforis*, former directors. — Opposite stands the *Palazzo Melzi*, containing a few paintings.

At the N.W. angle of the city lies the spacious PIAZZA D'ARMI (Pl. B, C, 3), or drilling-ground, 783 yds. long and 748 yds. wide, with the *Castello*, once the seat of the Visconti and the Sforza, and now a barrack. The corner-towers and part of the walls connecting them on the S.W. side are the sole remains of the original building. On the N.E. side of the piazza is the *Arena* (Pl. C, 2), a kind of circus for races, etc., which was constructed under Napoleon I., and can accommodate 30,000 spectators (fee 1/2 fr.).

Opposite the castle, on the N.W. side of the Piazza is the **Arco del Sempione*, or *Arco della Pace* (Pl. B, 2; ascent 50 c.), a triumphal arch in the Roman style constructed entirely of white marble from designs by *L. Cagnola*, begun in 1804 by Napoleon as a termination to the Simplon route (p. 27), and completed by the Emp. Francis in 1838. Most of the sculptures are by *Pompeo Marchesi*.

To the N.W. of the city lies the new **Cemetery* (*Cimitero Monumentale*), designed by *C. Macciachini*, 500 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy.

The numerous and handsome monuments, among which those of the *Sonzogno*, *Turati*, *Bramvilla*, and *Cicogna* families deserve special mention, form an admirable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', for the burning of dead bodies, presented to the town in 1876. Fine view of the Alps.

21. From Milan to Como and Lecco.

A. STEAM TRAMWAY FROM MILAN TO COMO.

The cars start from the Stazione Erba, Foro Bonaparte (Pl. C, 4), to which another line runs from the Piazza del Duomo. Seven trains (engine and two carriages) daily in 2 hrs.; fares 3 fr. 75, 2 fr. 30 c., return tickets (*andata e ritorno*) 5 fr. 60, 4 fr. 45 c. Tickets (single or return) may also be obtained at Milan or Saronno for the principal places on Lake Como.

The principal station on this route is ($1\frac{1}{2}$ hr.) **Saronno** (*Albergo Madonna*), a large village on the *Lura*, with 5000 inhabitants. The **SANTUARIO DELLA BEATA VERGINE*, a celebrated pilgrimage-church here, was built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous rococo style. It contains a series of admirable frescoes.

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina Milanese*. The frescoes immediately below the drum are by *Lantini*, those in the next section by *Cesare da Sesto* and *Bernard. Luini* (SS. Rochus and Sebastian). The remaining frescoes are all by *Luini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of **S. Apollonia* to the right, and **S. Catharine* to the left, each with an angel.

Saronno is also connected with Milan by a short RAILWAY (13 $\frac{1}{2}$ M., in 40 min.; fares 1 fr. 90, 1 fr. 5, 50 c. return-tickets 2 fr. 85, 1 fr. 60, 90 c.). The intermediate stations are *Caronno*, *Garbagnate*, *Bollate*, *Novate*, and *Bovisa* (p. 149). — A TRAMWAY also runs from Saronno to *Tradate* (p. 166).

At *Como* (p. 148), the terminus of the tramway line is in the Borgo S. Agostino, on the bank of the lake.

B. RAILWAY FROM MILAN TO COMO AND LECCO.

RAILWAY FROM MILAN TO COMO, 30 M., in 1 $\frac{3}{4}$ hr. (fares 5 fr. 50, 3 fr. 85, 2 fr. 55 c.). Through-tickets may be obtained at the railway-station of Milan for *Como*, *Tremezzina*, *Cadenabbia*, *Bellagio*, *Menaggio*, and *Colico*. — FROM MILAN TO LECCO, 32 M., railway in 1 $\frac{3}{4}$ -2 hrs. (fares 5 fr. 85, 4 fr. 10, 2 fr. 95 c.).

The lines to *Como* and *Lecco* follow the same direction as far as *Monza*, traversing a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. 4 $\frac{1}{2}$ M. *Sesto-S. Giovanni*.

to Lecco.

MONZA.

21. Route. 147

8 M. Monza (Paleont; Aut. del Castello, near the station) is a town with 15,500 inhabitants. Leaving the station and following the Via Italia to the right, we pass the church of *S. Maria in Istrada* (2nd on the right), with a Gothic brick façade of 1327, and soon reach the *CATHEDRAL*, the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Marco di Campione* on the site of a church founded in 595 by the Lombard queen *Theodolinda*, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing *Queen Theodolinda* amid her treasures; below, the Baptism of Christ.

INTERIOR. In the left transept is the plain sarcophagus of Queen Theodolinda; in the E. transept reliefs of the 18th cent., supposed to represent the coronation of Henry III. — In a casket forming a cross over the altar, to the right of the choir, is the *Iron Crown*, with which St. Lombard died. A valuable relic was last used at the coronation of Napoleon I. in 1805, and of Emp. Ferdinand I. in 1836. It is a thin strip of iron, said to have been made from the cross brought by the empress Helena from Palestine. (See for seeing the crown, 5 fr.) — The *THESAUROY* (see 1 fr.) contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of Berengar at the moment of their coronation; a richly-adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missals of Berengar; goblet of sapphire, with a stem of Gothic workmanship; Gothic carvings in ivory; 'ampullae' from the Roman catacombs (vessels with a dark-red deposit supposed to be the blood of martyrs); Byzantine pilgrim-flasks from Palestine; model of the iron crown. A cabinet outside the treasury contains the mummy of one of the Visconti, who died in 1412.

The *Broletto*, or town-hall, of the 13th cent., with round-arched windows and tower, is believed to be part of a palace of the Emp. Frederick I. and the Lombard kings. The royal *Summer Palace* near Monza is a large building with an extensive and beautiful park, traversed by the Lambro. The church of the *Madonna di Tirano* contains frescoes by Luini, Gandolfo Ferrari, and Cesare da Sesto.

TRAMWAY from Monza to Milan and to Sarsano, see p. 128. The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile Brianza (p. 149), with its numerous country-residences. The train passes through several tunnels. 12½ M. Desio; 14½ M. Segrate; 16 M. Sesto San Giovanni, a town with 7300 inhabitants. Farther on, the line enters the *Monte Resegone* rises on the right. Beyond (18 M.) Cassinetta, whence a branch-line diverges to Seveso S. Pietro (p. 149), the train passes through a short tunnel. 24½ M. Cuccinago. Above (26 M.) Camerlata rises the lofty old tower of the *Castello Boradelli*.

COMO.

148 Route 21.

— 30 M.

which was occasionally occupied by Frederick Barbarossa. — 30 M. Como; omnibus from the station to the quay 50 c., included in through-tickets. (Continuation of the railway to Lugano, see p. 160.)

Como. — *HÔTEL VOLTA*; *ITALIA*, R. 3, D. incl. wine 5, B. 2, A. 1/4, L. 2/4 fr., both at the harbour, with caf  s and restaurant; *ALS. DEL CARPELLO*, adjoining the H  tel Volta, good Italian cuisine. — *Caf   Cavour*, near the quay; *Traitoria di Frasconi Confalonieri*, at the end of a short street to the right of that leading straight from the harbour; Baths in the lake by the *Giardino P  blico*, to the left, outside the pier.

Como (705 ft.), the capital of a province, with 11,000 inhab. (commune 25,600), and large silk-factories, the birthplace of the elder and younger Pliny and of the electrician and philosopher Volta (d. 1826; whose Statue by P. Marchesi is on the W. side of the town near the quay), lies at the S. end of the S.W. arm of the Lake of Como, and is enclosed by an amphitheatre of mountains.

The *CATHEDRAL*, begun in the Lombard-Gothic style in 1396, and altered in the Renaissance style by Tommaso Rodari (choir, transept, outside of nave) in 1513-21, is built entirely of marble, and is one of the best in N. Italy. The dome is modern. The greater part of the beautiful plastic ornamentation is by Rodari and other contemporary Lombard artists. Over the fine N. portal are reliefs (adoration of the Magi) and statuettes (Mary with S. Abbondio, St. Protus, etc.). At the sides of the main entrance are statues of the elder and the younger Pliny, erected in 1498.

is gaudy vaulting, restored in 1896 at a cost of 75,000 fr. the effect of the fine proportions, which resemble those near Pavia (p. 176). The windows of the portal are stained glass, representing the history of S. Abbondio; there are others to the right of the entrance and in the choir. — To

ument of Cardinal Tolomeo Gallo, a 1861. Farther on, to the right, 3rd is wood carving, and scenes from the tion of the Magi, by Bern. L  vini, and rare. Over the altar of St. Jerome transept the Altare del Crocifisso of an. In the Choir the Apostles, by ains pictures by Guido Reni, Paolo altar of the Mater Dolorosa with an 8). At the Altare di S. Giuseppe: style resembling Raphael; B. L  vini, . Marchesi, and a bas-relief below, ie entrance the busts of Pope Inno- lli, bishop of Como.

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of a. 1215. — *See of different-coloured stones*, and completed in behind the cathedral is the *Theatre*, erected in 1813. The town. The *Fedele*, of the 10th cent., is in a remote part of the also worthy *Porta del Torre*, a massive five-storied structure, is of note. On the promenade outside the town is the church Del Cro- cessato, richly decorated with marble and gold, of the 17th cent.; 1/4 hr. farther, to the left, on the slope of the mountain, is the fine old Basilica S. Abbondio of the 11th century. — The *Castello Ba-*

radello (p. 147), reached by a tolerable footpath in $\frac{1}{2}$ hr., is an excellent point of view.

WALK on the E. bank of the lake. Two roads lead from Como along the slopes on the E. bank. The lower passes several hamlets and villas. The upper (after 40 min.) affords a view of magnificent snow-mountains towards the W. and land. *Capo-Vico, Sopra-Villa, and Cassanore* (all in the pa (8 M.) *Ri* cross to ti may be sh

The railway from Monza to Lecco skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (see below), studded with numerous villas of the wealthy Milanese. — $12\frac{1}{2}$ M. *Arcore*; $15\frac{1}{2}$ M. *Umate*. From (19 M.) *Cernusco-Merate* a pleasant excursion may be taken to the loft. " a, situated towards the N.W. ($\frac{1}{2}$ hr. ; commands an excellent view of the ona, Novara, and part of the *Brianza*, in ; pleasant return-route by *Missaglia*, ice by carriage to *Merate*; fine views). *rgo del Sole*), situated 1 M. from the ; pretty villas. — 21 M. *Olgiate-Mol-* which a pleasing view of the valley of ight. The train descends, crosses the the *Lecco* and *Bergamo* line at ($27\frac{1}{2}$ M.) (32 M.) *Lecco* in 10 min. (see p. 159).

22. From Milan to Bellagio. The Brianza.

RAILWAY from Milan to (27 M.) *Incino-Erba* (station, Pl. C, 4) in $1\frac{1}{2}$ hr. (fares 4 fr. 25, 2 fr. 50, 1 fr. 55 c.; return-tickets 8 fr. 80, 4 fr. 2 fr. 80 c.). — TRAMWAY from Milan to Bellagio in progress (comp. p. 128). *Brianza* is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Seveso* and the *Adda*, and stretching to the N. to the triangular peninsula which divides the *Como* and *Lecco* lakes. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry plantations. In the centre are several small lakes (*Lago d'Annone, Pusiano, Alserio, Seggino, and Montorfano*).

The RAILWAY FROM MILAN TO INCINO - ERBA traverses a well-cultivated and well-watered plain. As far as ($2\frac{1}{2}$ M.) *Bovisio* it coincides with the line to *Saronno* (p. 146). $4\frac{1}{2}$ M. *Affori*; 6 M. *Brusano*; $6\frac{1}{2}$ M. *Cormanno*. The train now crosses the small *Seveso*. 8 M. *Cusano*; $7\frac{1}{2}$ M. *Paderno*; 9 M. *Palasolo*. Beyond (10 M.) *Vareto* the train again crosses the *Seveso* and reaches (11 M.) *Bovisio*. 12 M. *Cesano-Maderno*. From (14 M.) *Seveso* a branch-line diverges to ($1\frac{1}{4}$ M.) *Cannago* (p. 147), a station on the *Monza-Como* railway, which our line crosses near (15 M.) *Meda*. 16 M. *Cabiate*; $17\frac{1}{3}$ M. *Mariano*. Near ($18\frac{1}{2}$ M.) *Carugo-Gasassano* the country becomes hilly. 20 M. *Arosio*, pleas-

antly situated amid vine-clad hills, some of which are crowned with villages and country-houses. 21 M. *Inverigo*, a pretty village, in the valley of the *Lambro*. On an eminence rises the **Rotonda*, one of the finest villas in the *Brianza*, with a park and admirably-kept garden, and commanding an extensive view. The *Villa Crivelli* is famous for its cypresses. The train now ascends the valley of the *Lambro*. Beyond (23 M.) *Lambrugo*, the *Lago d'Alserio* is passed on the left and the *Lago di Pusiano* on the right. At (25½ M.) *Ponte Nuovo* the train enters the charming plain of *Erba* (*Pian d'Erba*). Then —

27 M. *Incino-Erba*, the terminus of the railway, and the station for the village of *Incino* and the small town of *Erba*. *Incino*, the ancient *Liciniforum*, contains a lofty Lombard campanile. *Erba* (1020 ft.; *Albergo*) lies a little to the N., on the road from *Como* to *Lecco*, which here traverses the fertile and terraced slopes of a small hill. It contains several handsome villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the *Brianza*.

FROM *ERBA* TO *COMO*, about 7½ M. The road at first traverses the *Pian d'Erba* (see above) for a short distance, and then begins to ascend. Near *Albesio* a striking retrospect is obtained of the plain and the lakes of *Alserio*, *Pusiano*, and *Annone*, commanded on the E. by the *Corni di Canzo* (4512 ft.) and the *Resegone di Lecco* (6161 ft.). Beyond *Cassano* is a curious leaning campanile. Farther on, to the S. of the road, is the sharp ridge of *Montorfano*, near a small lake. The church of *Camnago*, a village to the N., contains the tomb of *Volta* (p. 147). — The view of the Lake of *Como* is concealed by the beautifully wooded *Monte S. Maurizio*, till the end of the route. The road now descends gently and enters *Como* by the *Porta Milanese*. *Como*, see p. 148.

FROM *ERBA* TO *LECCO*, about 9½ M. Soon after leaving *Erba* the road crosses the *Lambro*, which is here conducted by an artificial channel to the *Lago di Pusiano*. *Penzano* on the N. bank of the *Lago di Pusiano* is next reached, and then *Pusiano* itself. To the N. a beautiful glimpse of the *Vall' Assina* (see below) and the *Corni di Canzo*, and, to the S., of the *Brianza*. Near *Civate* is the double *Lago d'Annone* (E. rises with the *Resegone di Lecco*), connected by the *Ritorto*, which the road follows, a place with numerous silk-factories. Opposite to it lies *Lecco* (see p. 159).

FROM *ERBA* TO *BELLAGIO*, about 15 M.; a highly interesting excursion. — We at first follow the road to *Lecco* (see above) which before reaching the *Lambro* crosses the road from *Seregno* (p. 147) and *Bellagio*. The latter leads to the N., following the course of the *Lambro*. It soon enters a mountainous district, and the scenery becomes more attractive. *Caslino*, possessing considerable silk-factories (*filatoje*), rises picturesquely on the slope of the hill.

4 M. *Canzo* (*Croce di Malta*, the first house on the left; a pleasant liqueur, called *Vespetro*, is manufactured at *Canzo*) is almost contiguous to *Asso*, numbering together 3200 inhabitants. At the entrance of *Asso* is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the *VALL' ASSINA*, the slopes of which are well wooded; it passes through several villages, (2 M.)

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Lamigo, (2 M.) *Borai*, and *Magreglio*, where the ascent becomes more rapid; first view of both arms of the Lake of Como from the eminence near the (1 M.) *Chapel*.

Delightful *Surroundings* of the entire E. arm to *Lecco* and far beyond, from the back of the first church of (1 1/4 M.) *Civenna*, with its graceful tower. The road now runs for 2 M. along the shoulder of the mountain, which extends into the lake at *Bellagio*; beyond the chapel the following striking views are obtained: the W. arm of the lake (of *Como*), the *Tremezzina* with the *Villa Carlotta* and *Cadenabbia*, the E. arm (Lake of *Lecco*), a large portion of the road on the E. bank, the entire lake from the promontory *Bellagio* to *Domaso* (p. 157), and the rising ground with the *Serbelloni* park.

The road winds downwards for about 3 M., passing the *Villa Giulia* (p. 156) on the right, and, 1/2 M. from *Bellagio*, the churchyard of that place, containing the monument of the painter *Carlo Bellosio*, several of whose pictures are to be seen at *Bellagio*. From *Civenna* to the hotels at *Bellagio* on the lake (p. 154) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the *Monte S. Primo* (5566 ft.). Ascent from *Cassio* with a guide in 4 1/2 hrs., descent to *Bellagio* 3 hrs. (fatiguing, over debris). Magnificent panorama from the summit, comprising the *Brianza* as far as *Milan*, and the Lake of *Como* to the N. as far as the *Alps* from *Monte Rosa* to the *Spilügen*.

23. Lake of Como.

Plan of Excursion. The most beautiful point on the Lake of *Como* is *Bellagio* (p. 154), which is admirably situated for a stay of several days and for short excursions. — The Lakes of *Como* and *Lugano* (p. 160) and the *Lago Maggiore* (R. 26) may be visited from *Milan* most expeditiously as follows: train or tramway in 1 1/2 hrs. to *Como* (Cathedral); proceed by steamboat in the afternoon in 1 1/2 hr. to *Cadenabbia* or *Bellagio*, and spend the night there. In the evening and next morning visit *Villa Carlotta*, *Serbelloni*, and *Melzi*; by steamboat in 1/4 hr., or by rowing-boat, to *Menaggio*; thence by omnibus in 2 hrs. to *Porlesse*, in time for the steamboat which starts for *Lugano* (p. 161), arriving early enough to leave time for the ascent of *Monte S. Salvatore*. From *Lugano* diligence to *Luino* in the morning in 2 1/2 hrs.; steamboat from *Luino* in 1 1/2 hr. to the *Borromean Islands*, thence in 1 hr. to *Arona*. Railway from *Arona* to *Milan*, see p. 167. Taken in a reverse direction this excursion is even more to be recommended, as *Bellagio*, which is the great point of attraction, terminates it. The *Circular Tour Tickets* (see p. xvii) issued for this excursion are economical and convenient, but their holders must be prepared to lose a little time, as they are bound to use the steamer from *Lugano* to *Ponte Tresa* (starting every afternoon).

Steamboat thrice daily from *Como* to *Colico* in 4 1/4-5 1/2 hrs. (fares 4 fr. 50, 2 fr. 4 from *Lecco* to *Colico*); once daily from *Como* to *Lecco* in 8 1/2 hrs. Stations between *Como* and *Colico*: *Cernusco*, *Palanzo*, *Pognana*, *Torriggione*, *Nesio*, *Lenno* & *Azzano*, *Tremezzo* & *S. Giacomo* (pier), *Menaggio-Hôtel Victoria*, *Belano*, *Rozzano*, *Derio*, *Orona*, *Colico*; tickets (gratis) for the ferry boats attached to the stations. Between *Cadenabbia*, or *Melzi*, and *Colico* is the cheapest conveyance, especially for single travellers. Those who embark at intermediate stations

between Como and Colico must procure a ticket at the pier; otherwise they are liable to be charged for the whole distance from Como or Colico.

Tickets are issued on board the steamers for the Como and Milan railway and for the corresponding diligences, which give the passenger the advantage, e.g. on arriving at Colico, of having the first claim to seats. The mails are carried by handsome *Saloon Steamers*, with good restaurants.

Rowing-boats (*barca*). First hour $1\frac{1}{2}$ fr. for each rower, 3 fr. for two, and $4\frac{1}{2}$ fr. for three, each additional hour 1 fr. each rower. From Bellagio to Cadenabbia and back (or vice-versâ) 3, with 2 rowers 4 fr.; Bellagio-Menaggio and back 4 fr.; Bellagio-Varenna and back 4 fr.; Bellagio-Villa Carlotta and back $2\frac{1}{2}$ fr.; Bellagio, Villa Melzi, Villa Carlotta, and back 4 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' When travellers are not numerous, the boatmen readily reduce their demands. In addition to the fare, it is usual to give a '*buonumano*' of $\frac{1}{2}$ fr. or 1 fr. according to the length of the excursion.

The ***Lake of Como** (899 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M., from the Punta di Bellagio (p. 156) to Lecco $12\frac{2}{3}$ M.; greatest width between Menaggio and Varenna nearly $2\frac{1}{2}$ M.; greatest depth 1929 ft.

Numerous gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. The scenery of the lake, as seen from the deck of the steamboat, though on a far grander scale, faintly resembles that of the Rhine, the banks on both sides being perfectly distinguishable by the traveller. At Bellagio (p. 154) the lake divides into two branches, called respectively the Lakes of *Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Many young artisans (masons and carpenters chiefly) emigrate from this district to Cuba and the Spanish-American islands, whence they return to their native land as soon as they have accumulated enough to enable them to purchase a small property. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The '*Agoni*' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E. the beauty of the lake is disclosed to view.

Lake of Como.

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Borgo Vico, the N.W. suburb of Como, with the Villas *Saporiti*, *Salazar*, and *Mondolfo*. At the N. end of the *Borgo* rises the large *Villa Raimondi*.

Villa Tavernola, beyond the mouth of the *Breggia*. *Villa Cima*, in a beautiful park.

Cernobbio (Alb. del Centro,

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Borgo S. Agostino, the N.E. suburb of Como. On the hill above is the village of *Brunato*, commanding a fine view.

Beyond the promontory (with the *Villa Cornaggia*) we obtain a view of *Blevio*, with its numerous villas, including those of *Mylius*, *Ricordi*, and *Taglioni*, with a

of Como.

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'pens.' 5½-7½ fr.) is a considerable village, with Belinzaghi, Baroggi, etc. The Villa d'Este was opened in 1876 as a *Hotel on a large scale, connected with the former Hôtel de d'Angleterre ('pension' 9-10 fr.). A pleasant park extends up the hill. — High above lies the church of Rovenna. — Villa Pizzo.

Villa Passalacqua, with its numerous windows, resembles a manufactory.

Near Moltrasio is a picturesque waterfall.

Urio; then Carate (Alb. Lario), with the Monte Bisbino (4390 ft.) in the background. — Villa Colombiano, a green and red building. The lofty pyramid was erected to the memory of Dr. Frank, a professor of Pavia (d. 1851), with money left by him for the purpose. — Laglio, with Villa Antongina, formerly Gaggi.

Villa Galbiati, gaily painted; then Torrigia.

Next, Brienno, embosomed in laurels.

Argegno, at the mouth of the Intelvi Valley, in which lies the hydropathic establishment of Paraviso ('pension' 7 fr.).

Sala, with the small island of S. Giovanni, or Comacina, frequently mentioned in the annals of mediæval warfare, now occu-

TORNO.

23. Route. 153

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Swiss cottage, formerly the property of the famous danseuse, now belonging to her son-in-law Prince Trubetzkoi. Villa Pasta was the residence of the celebrated singer (d. 1865). Villa Taverna, formerly Tanzi.

Torno is surrounded by villas.

Villa Pliniana at the end of the bay, at the entrance of a narrow gorge, a gloomy square edifice, erected in 1570 by Count Anguissola, one of the four conspirators who assassinated Duke Farnese at Piacenza, is now the property of the princess Belgiojoso. It derives its name of Pliniana from a neighbouring spring which daily changes its level, a peculiarity mentioned by Pliny. Extracts from his works (Epist. iv, 30; Hist. Nat. ii. 206) are inscribed on the walls of the court.

Quarsano and Careno.

Nesso, at the foot of the Piano del Tivano (3742 ft.), Nesso Sopra, and Nesso Sotto; near the latter in a rocky gorge is a waterfall of considerable height, frequently dry in summer.

Near Lenzeno is one of the deepest parts of the lake.

Villa Besana.

S. Giovanni, with the Trotti.

Villa Poldi, bearing the family

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 plied by a small church.
 Legnone, and Monte Legnone
 (p. 157) are distinctly visible
 towards the N.E.

Campo lies in a bay formed by
 the promontory of Lavedo, which
 here projects far into the lake.
 On its extremity glitters the Villa
 Balbianello, with its colonnade,
 the property of Count Arcomati.
 Tremesso (*Albergo Bazzoni;
 Hôtel du Lac e Villa Boliviana,
 with garden) is situated in the
 beautiful district called the Tre-
 messina.

Villa Carlotta, see below.

Cadenabbia (*Bellevue, with
 restaurant; *Belle-Ile; *Britan-
 nia, 'pens.' from 7 fr.; *Pension
 & Restaurant Cadenabbia, 7-8 fr.
 a day; Café Lavezari), halfway
 between Como and Colico. In the
 vicinity (S.W.), in a garden slop-
 ing down to the lake, stands the
 celebrated *Villa Carlotta, or
 Sommariva, from the Count of
 that name to whom it formerly
 belonged. In 1843 it came into
 the possession of Princess Albert
 of Prussia, from whose daughter
 Charlotte (d. 1855) it derives its
 present appellation. The widower
 of the latter, Duke George of
 Saxe-Meiningen, is the present
 proprietor. Visitors ring at the
 entrance to the garden and
 ascend the broad flight of steps,
 where they are received by the
 intendant (1 fr., but more for
 a party).

INTERIOR. The MUSEUM con-
 tains a fine decorated with cele-
 brated *Reliefs by Thorvaldsen, re-
 presenting the Triumph of Alexan-
 der (for which a sum of nearly
 575,000 fr. was once paid by Count
 Sommariva); also several statues
 by Canova (Cupid and Psyche, Magda-

Lake

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 name of the Gonzagas, contains
 the mausoleum of the last of the
 race, in the form of a round Ro-
 manesque temple. Fine view.
 Villa Melzi, see below.

... nowing
 Bellagio (708 ft.), a small town
 with 3000 inhab., at the W. base
 of the promontory which sep-
 arates the two arms of the lake,
 is perhaps the most delightful
 point among the lakes of Upper
 Italy. About 1/2 M. to the S.
 of the village is the *Villa Melzi,
 erected by Albertolli in 1810-15,
 for Count Melzi d'Erile, who was
 vice-president of the Italian Re-
 public in 1802, and was made
 Duke of Lodi by Napoleon in
 1807. It now belongs to his

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lene, Palamedes, Venus); Paris by *Fontana*; bust of Count Sommariva; Mars and Venus, by *Acquisti*; Cupid giving water to pigeons, by *Bien-aimé*, etc. The BILLIARD ROOM contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen. — In the GARDEN SALOON several modern pictures (*Hayez*, *Romeo and Juliet*; *London*, *Athalie*), and a marble relief of Napoleon when consul, by *Lazzarini*.

The *GARDEN, which stretches to the S. to Tremezzo, and to the N. towards the Hôtel de Bellevue, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio (attendant 1½ fr.).

Behind the 'Milan' hotel rises *Il Sasso S. Martino*, a rock on which stands the *Madonna di S. Martino*, a small church, commanding a beautiful view; ascent 1½ hr., path destroyed by torrents at places.

The *Monte Cotaiga* or *Crocione*, a more lofty mountain to the W., commands a striking view of the Monte Rosa chain, the Bernese Alps and Mont Blanc, the lakes and the plain of Lombardy (a fatiguing ascent of 6-7 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 or 3 a.m.).

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grandson the Duca di Melzi (open on Thursdays and Sundays, cards of admission 1 fr.).

INTERIOR. In the vestibule, copies of ancient busts in marble by *Canova*; bust of the present proprietor by *Vela*; other portrait-busts; statue of the son of the duca, by *Pessina*; David, by *Fraccaroli*; Innocence, by *Pandiani*, etc. The walls of the following rooms are embellished with appropriate frescoes. In the 2nd Room a bust of Michael Angelo by *Canova*. 3rd R.: Bust of Michael Angelo by himself (?); Madonna by *Bern. Luini*. 4th R.: *Comolli*, Eugene Beauharnais, viceroy of Italy; **Appiani*, Napoleon I. as president of the Italian Republic. 5th R.: Ceiling-frescoes by *Bossi*, representing Parnassus; statuettes by *Marchesi*; chimney-piece by *Thorvaldsen* with medallion-portraits of celebrated Italians. 5th R. (Flower-Room): *Canova*, Bacchante.

The *GARDEN (attendant 1½ fr.) exhibits all the luxuriance and fragrance of southern vegetation (magnificent magnolias, camellias, cedars, Chinese pines, gigantic aloes, etc.). The CHAPEL contains monuments in marble to the two former proprietors, and to the mother of the present duke, by *Nessi*. In another part of the garden, Dante and Beatrice, by *Comolli*; colossal busts of Madame Lætitia, mother of Napoleon I., and the empress Josephine, by *Canova*.

Higher up stands the **Villa Serbelloni* (now *Hôtel and Pension*), the park of which commands an exquisite VIEW, especially of the Lake of Lecco, probably the finest on the lake (admission for those not residing in the hotel 1½ fr.). The path ascends by the Hôtel Genazzini and reaches the top in 25 minutes. Charming glimpses of Varenna, Villa Balbianello, Carlotta, etc. Beautiful flowers and plants in the garden of the hotel, and a grove of palm-trees. — The belvedere of the *Villa Belmonte*,

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Here, at the *Punta di Bellagio*, the two arms of the lake, the *Lago di Como* and the *Lago di Lecco* (p. 159), unite.

Menaggio (**Grand Hôtel Vittoria*, beautifully situated, R. 3 fr., pleasant Italian hotel, with a special steamboat station; *Corona*) possesses an extensive silk manufactory, to which visitors are admitted. On the lake, S. of the village, is the handsome *Villa Mylius*. A road leads hence to Porlezza on the Lake of Lugano (9 M.; omnibus daily, 11 a.m., see p. 164).

On an eminence ($\frac{1}{2}$ hr.), near the church of *Loveno* (*Inn), stands the *Villa Vigoni*, formerly *Mylius*, commanding a magnificent *View of Bellagio, Menaggio, and of the three arms of the lake.

The villa contains some admirable works in marble by modern Italian sculptors, reliefs by *Thorvaldsen* (*Nemesis*) and *Marchesi*; in the garden-saloon a *Group by *Argenti*, the proprietress with her children.

The steamer next passes a wild, yellowish-brown cliff, *Il Sasso Rancio* ('the orange-rock'), which is traversed by a dangerous footpath. This route was undertaken in 1799 by the Russians under General Bellegarde, on which occasion many lives were lost.

S. Abbondio is the next village. *Rexsonico* with *Villa Litta*, and

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the property of an Englishman, commands another fine view (admission $\frac{1}{2}$ fr.). — A little to the S., in the direction of the Lake of Lecco, is the *Villa Giulia*, the property of Count Blome (visitors admitted). — Excursion to the *Monte S. Primo*, an ascent of 4 hrs., see p. 151.

Varenna (**Albergo Reale*; *Hôtel Marcioni*), is charmingly situated on a promontory, surrounded by gardens (*Isimbardi*, *Lelia*, *Venini*), at the mouth of the *Val d'Esino*, commanded by the lofty ruins of the *Torre di Vezio*, with a small village and a beautiful view. In the vicinity, especially towards the N., some remarkable galleries have been hewn in the rock for the passage of the Stelvio road. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About $\frac{3}{4}$ M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dried up at other seasons.

Gittana is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake.

Bellano (*Roma*) lies at the base of *Monte Grigna* (7254 ft.),

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the picturesque ruins of a fortress of the 13th century.

Cremia with the handsome church of *S. Michele* (altar-piece **St. Michael*, by *Paolo Veronese*); then *Pianello*.

On rocks rising precipitously above *Musso* are situated the ruins of three castles, *Rocca di Musso*, the residence of *Giov. Giac. de' Medici* in 1525-31, 'the castellan of *Musso*', who from this castle ruled over the entire Lake of Como. Then *Dongo*, with a monastery. Above it, on the height to the right, lies *Garzeno*, whence a somewhat neglected path crosses the *Passo di S. Jorio* to (9 hrs.) *Bellinzona*.

Gravedona (*Hôtel del Sasso*) is picturesquely situated at the mouth of a gorge (1600 inhab.). The handsome *Palazzo del Pero* with four towers, at the upper end, was built by the Milanese Cardinal *Gallio*. Adjoining the venerable church of *S. Vincenzo* rises the *Baptisterium*, an interesting building of the 12th cent., containing two Christian inscriptions of the 5th century.

Domäso, charmingly situated, possesses several handsome villas, particularly the *Villa Caldera* and *Villa Velazquez*.

FROM COLICO TO CHIAVENNA Swiss diligence (also an omnibus, 2½ fr.) twice daily in 8 hrs.; thence daily to COIRE (R. 5) in 1½ hrs.

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at the mouth of the *Val Sassina*, which is traversed by a bridle-path to *Taceno* (thence road to *Lecco* viâ *Introbio*). The *Piovanna* forms a waterfall (197 ft.) before reaching the lake (*Orrido di Bellano*; 50 c.). A monument to *Tom. Grossi*, the poet, who was born at *Bellano* in 1790 (d. 1853), by *Tandardini*, was unveiled here in 1876.

Dervio, at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* (8566 ft.) and its spur *Monte Legnoncino* (4951 ft.).

Corenno, *Dorio*, and *Ogliasca* are the following villages.

Colico (*Angelo*; *Isola Bella*; both in the Italian style; *Risi*; *Restaurant de la Poste*), comp. p. 39. The *Monte Legnone*, mentioned above, may be ascended hence without difficulty in 7-8 hrs.

Swiss diligence (also an omnibus, 2½ fr.) twice in summer over the *Splügen*

FROM COLICO TO BORMIO, 67 M. *Diligence* in summer (June to Sept.) daily in 16½ hrs.; fares 17 fr. 20 c. (to Sondrio thrice, to Tirano twice daily). *Extra-Post*, with two horses, 102 fr. The road ascends the *Val Tellina*, which belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The broad valley is watered by the *Adda*, the inundations of which often cause considerable damage, and make the lower part of the valley marshy and unhealthy. — A little way from Colico the Splügen road (p. 40) joins ours on the left. 10½ M. *Morbegno* (850 ft.; *Regina d'Inghilterra* or *Posta*) is noted for its silk-culture. About 1½ M. beyond Morbegno the road crosses the *Adda*, and the *Val Masino* opens on the left. The road again crosses and recrosses the river, and afterwards follows the right bank. On a rocky eminence farther on, to the W., rises the church of *Sassella*, erected on galleries.

26½ M. *Sondrio* (1140 ft.; **Posta*; *Maddalena*), the capital of the *Val Tellina*, is situated on the *Malero*, an impetuous torrent, at the mouth of the picturesque *Val Malenco*. A large building outside the town, once a nunnery, is now private property. The old residence of the bailiffs is now a barrack.

Beyond Sondrio the churches of *Montagna* and *Pendolasco* rise on the left. Between *S. Giacomo* and *Tresenda*, about halfway up the N. slope of the valley, rises the ancient watch-tower of *Teglio*, which gives its name to the valley (*Val Teglino*). At *Tresenda* the road over the *Passo d'Aprica* diverges to the right (R. 34). The road next crosses the *Poschiavino*, which descends from the *Bernina* glaciers, and soon reaches *Madonna di Tirano* (**S. Michele*), a small village with a large and handsome pilgrimage-church of the 17th century. Interesting fairs, lasting 3 days, are held here at Whitsuntide and at the end of October. The mountain-road which here diverges to the right leads to *Poschiavo*, and across the *Bernina* to the *Upper Engadine*; see *Baedeker's Switzerland*. The '*Confine Svizzero*' is ¾ M. to the N.W. of *Madonna di Tirano*. About ¼ hr. after leaving *Madonna di Tirano* we reach —

43 M. *Tirano* (1506 ft.; *Posta*, or *Angelo*; *Due Torri*, by the post-office; *Stelvio*, by the lower bridge), a small town with old mansions of the *Visconti*, *Pallavicini*, and *Salis* families, where inundations of the *Adda* have also frequently occasioned serious damage.

The road now ascends more rapidly along the vine-clad slopes, passing *Sernio*, *Lovero*, and *Tovo*. To the S.W. rises the precipitous *Piz Masuccio* (9245 ft.), a landslide from which in 1807 blocked up the narrow channel of the *Adda*, and converted the populous and fertile valley into a vast lake. At *Mazzo* the road crosses to the right bank of the *Adda*, and at the large village of (1½ M.) *Grossotto* (*Leone d'Oro*) it crosses the *Roasco*, which here issues from the *Val Grosina*. To the right, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond (1½ M.) *Grosio* the road recrosses to the left bank. In 1½ hr. more we reach —

55 M. *Bolladore* (2840 ft.; *Posta* or *Angelo*). On the hill on the other side of the river rises the picturesque church of *Sondato*. Beyond *Monadizzo* we again cross the *Adda*. The valley now contracts; to the E. lies *Le Prese*, at the mouth of the *Val di Rezzo*. We now enter the defile of *Serra di Morignone*, about 1 M. in length, which separates the *Val Tellina* from the '*Paese Freddo*', or 'cold region', of *Bormio*. We cross the *Adda* for the last time by the *Ponte del Diavolo*. The road enters the green *Valle di Sotto*, passes the hamlets of *Morignone* and *S. Antonio*, and at *Cippino* reaches the level, green valley (*Piano*) of *Bormio*, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. The road traverses the valley, crosses at (2 M.) *S. Lucia* the muddy *Frodolfo*, just above its confluence with the *Adda*, and in 20 min. more reaches —

67 M. *Bormio*, Ger. *Worms* (4012 ft.; *Posta*; *Cela*, in the market), an antiquated little Italian town, with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. — The diligence goes on hence, ascending in numerous windings, to (2 M.) the —

**New Baths of Bormio* or *Bagni Nuovi* (4396 ft.), a handsome building on a terrace commanding a fine survey of the valley of *Bormio* and the

surrounding mountains, destroyed by the Garibaldians in 1859, but afterwards rebuilt. The *Bagni Vecchi*, or old Baths of Bormio, are a little higher up, perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in $\frac{1}{4}$ hr. Both baths are much frequented in July and August, and are closed in the middle of October (R. $2\frac{1}{2}$ -4, B. $1\frac{1}{2}$, L. & A. $1\frac{1}{2}$, D. 5 fr.). The springs, containing salt and sulphur (92 - 100° Fahr.) rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny as known to the Romans. The old Roman baths hewn in the rock are interesting. — From Bormio over the *Stelvio* to Landeck and Innsbruck, see *Baedeker's Eastern Alps*.

Lake of Lecco.

FROM COMO TO LECCO by Bellagio steamboat twice daily; FROM COLICO TO LECCO, once daily, see p. 151.

The S.E. arm of the Lake of Como is worthy of a visit, although inferior in attraction to the other parts. Lecco is charmingly situated. The precipitous and formerly almost inaccessible E. bank of the lake is traversed by a road constructed in 1832 and carried along the rocks at places with the aid of embankments, tunnels, and galleries. Three of the latter near *Olcio* are together 1000 yds. in length. It affords admirable views of the lake.

The steamboat rounds the *Punta di Bellagio*; on the height above is situated the garden of the *Villa Serbelloni*, and adjoining it are the *Villa Giulia* (p. 156) and the village of *Visignola*. Then *Limonta*, and opposite to it (left) *Lierna* and *Sornico*, (right) *Vassena Onno*, (left) *Olcio*, and *Mandello* on a flat promontory. On the opposite bank (right) lies the small town of *Parè*, separated from *Malgrate* by the promontory of *S. Dionigio*. *Malgrate* itself lies at the entrance of the *Val Madrera*, through which a road to Como leads by *Erba* (p. 150). The lake gradually contracts into the river *Adda*, by which it is drained, and is crossed by the *Ponte Grande*, a stone bridge of ten arches, constructed in 1335 by *Azzone Visconti*, and furnished with fortified towers at the extremities.

Lecco (**Albergo d'Italia*; **Croce di Malta*, both in the Italian style; *Due Torri*, well spoken of; *Leon d'Oro*; *Corona*; omn. between the station and the pier 50 c.), an industrial town with 7500 inhab. and silk, cotton, and iron manufactories, at the S. end of the E. arm of the Lake of Como, is admirably described in *Manzoni's 'I Promessi Sposi'*. Pleasant walks to the hill of *Castello* and the pilgrimage-church on the *Monte Baro*.

A little below Lecco the *Adda* again expands into the *Lago di Garlate*, and further down, into the small *Lago di Olginate*. A navigable canal connects *Trezzo* with *Milan*. — Railway from LECCO TO MILAN, see pp. 149-146.

FROM LECCO TO BERGAMO, $20\frac{1}{2}$ M., railway in $1\frac{1}{4}$ hr. (fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c.), see p. 185.

24. From the Lake of Como to the Lago Maggiore.

Lugano and the Lake of Lugano.
Comp. Maps, pp. 150, 155.

1. FROM COMO TO LUINO

$1\frac{1}{2}$ M., by
railway by P.
 $\frac{1}{4}$ hr. (15
c.); or by
carriage, 20
min. with
luggage. The
Italian railway

3 fr. 80,
at 15 M.,
(10 c.); or
Luino in
Carriage
is reverse
a cheaper
(p. 164).
taken on

Como, see p. 152.

The railway runs behind the *Borgo Vico* (p. 152),
and through a long tunnel under the *Monte Olimpino*. At ($4\frac{1}{2}$ M.)
Chiasso (*Angelo* or *Posta*; Railway Restaurant), the first Swiss
village and a station of the St. Gotthard Railway, luggage is exam-
ined and carriages generally changed. Beyond ($6\frac{1}{2}$ M.) *Balerna*
the railway enters a tunnel. Beyond ($1\frac{1}{2}$ M.) *Mendrisio*, R. 2 $\frac{1}{2}$, D. 4 $\frac{1}{2}$,
the railway enters a tunnel. Beyond ($1\frac{1}{2}$ M.) from the

more celebrated near
of Lugano the banks
olive, and walnut.
The W. side of the S. arm also presents
several delightful points of view. The scenery of the E. arm of the
lake (p. 164) is wild and deserted.

The train now skirts the lake, at first on the E. bank, affording charming views. Beyond ($14\frac{1}{2}$ M.) *Maroggia* two tunnels traversed. Near *Bissone* the lake is crossed from E. to W. by means of an unsightly stone dyke, $\frac{1}{2}$ M. in length, 26 ft. in width, completed in 1846, along which the line is constructed; at the end is an arch for the passage of vessels. — $16\frac{1}{2}$ M. *Melide* situated on a promontory on the W. bank of the lake. The *dolomite*, of which the mountains chiefly consist here, changes at *Melide* to dark porphyry, and as *S. Martino* is approached, there is a gradual transition to shell-limestone. The line penetrates a N.E. spur of the *Monte S. Salvatore* by a short and a long tunnel, and crosses the valley of the *Tassino* by a viaduct, 130 ft. high. Fine view to the right of the town and lake of Lugano. — $20\frac{1}{2}$ M. *Lugano*. The station is beautifully situated above the town.

Lugano. — **Hotels.** **HÔTEL DU PARC*, in the suppressed monastery of *S. Maria degli Angeli*, on the S. side of the town, with a pleasant garden and several dependencies (*Bellevue*, *Casino*, *Beau-Séjour*, the last fitted up for winter-guests), R. from 3, L. 1, B. $1\frac{1}{2}$, déj. 3, D. 5, omnibus $1\frac{1}{2}$ fr., 'pension' in summer 9 fr. and upwards, in winter (from Oct. to Mar.) 6- $7\frac{1}{2}$ fr.; **HÔTEL BROCCA*; **HÔTEL WASHINGTON*; *HÔTEL SUISSE*; *HÔTEL DE LA COURONNE*, cheaper, well spoken of; *HÔTEL DU PANORAMA*, $\frac{3}{4}$ M. to the S., with view, moderate.

Restaurants. **Brocca*, with garden (see above); *Trattoria Americana* on the lake; *Birraria Conti*; *Railway Restaurant*.

Lake Baths of the *Società Salvatore* adjoining the *Hôtel Bellevue*, *Bagni Galleggianti* by the *Hôtel du Parc* (for swimmers, 1 fr. with towel).

Physician: *Dr. Cornils*, *Casa Primavesi*, *Piazza del Grano*.

Post and Telegraph Offices, near the *Hôtel Suisse*.

Diligence to *Luino* once daily in $2\frac{1}{2}$ hrs.; steamboat-tickets for *Luino* and *Maggiore* are also issued at the office.

Railway Station, $\frac{3}{4}$ M. above the town (footpath shorter than the road).

Steamboat to *Porlezza* twice daily, $2\frac{1}{2}$ or 1 fr.; to *Ponte Tresa* (p. 163) 3 or $1\frac{1}{2}$ fr. — Tickets are issued on board the steamboat for the omnibuses from *Porlezza* to *Menaggio*, from *Porto* to *Varese*, and from *Ponte Tresa* to *Luino*.

Boats to *Porlezza* (p. 164) with one rower 7 fr., two 12 fr., three 16 $\frac{1}{2}$ fr.; to *Osteno* 6, 10, or 12 fr., incl. fee. At the hotels, one rower 2 fr., two rowers 3 fr. for the first hour, each additional hour, $1\frac{1}{2}$ fr. respectively.

Carriages. To *Luino* with one horse 12, two horses 20 fr., *Varese* or 30 fr. (driver's fee extra).

English Church Service at the *Hôtel du Parc*.

Lugano (932 ft.), the largest and busiest town in the *S. Canton of Ticino*, with 6000 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of *Montreux* or *Meran*, from which *Lugano* is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess the charms of Italian mountain scenery; numerous villages

country-seats are scattered along the margin of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte S. Salvatore*, wooded to its summit; among the mountains towards the N. the double peak of the *Monte Camoghè* (7303 ft.) is conspicuous.

The interior of the town with its arcades, workshops in the open air, and granite-paved streets, is also thoroughly Italian in character. On market-day (Tuesday) a variety of picturesque Italian costumes and characteristic scenes may be observed here.

The once numerous monasteries of Lugano have been suppressed with the exception of two. The most important was that of *S. Maria degli Angioli*, now the *Hôtel du Parc*. The adjacent church contains beautiful *Frescoes by *Bern. Luini*.

The painting on the wall of the screen, one of the largest and finest ever executed by Luini, represents the **Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Scourging, the Bearing of the Cross, the Entombment, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the *Last Supper*, a picture in three sections, formerly in the Lyceum, and in the 1st Chapel on the right is a *Madonna*, both also by *Luini*.

S. Lorenzo, the principal church, on an eminence (fine view from the terrace), probably erected by *Tommaso Rodari* at the end of the 15th cent., has a tastefully adorned marble façade.

Adjoining the Theatre are the old government-buildings (now the *Hôtel Washington*), with a cool and pleasant colonnaded court. The hall contains a monument to the architect *Canonico di Tesserete*, and a marble bust of *General Dufour*.

A small temple at the *Villa Tanzina*, where suites of apartments may be hired, $\frac{1}{4}$ M. to the S. of the *Hôtel du Parc*, contains a bust of Washington, '*magnum saeculorum decus*'. — The *Villa Beauséjour*, charmingly situated near the *Hôtel du Parc*, of which it is now a dépendance, has a beautiful and very extensive garden, containing fine cedars, magnolias, camellias, etc. — Superb view from the tower in the garden of the *Villa Enderlin*, to which access is permitted by the proprietor.

The beautiful **Park of M. Ciani*, extending along the N. bay of the lake about $\frac{1}{2}$ M. from the *Hôtel du Parc*, is always open to visitors (gardener 1 fr.).

On the broad quay opposite the *Hôtel du Parc* is a *Fountain* with a *Statue of William Tell*, 8 ft. in height, in white sandstone, designed by Vinc. Vela, and erected in 1856.

From Lugano to Lucerne (St. Gotthard Railway), see R. 4. About 3 M. to the N.E. of Lugano lies *Beragno*, with the *Pensione* *Therapia* ('pensa.' 5-7 fr.), beautifully situated at the base of *Monte Boglia*. It may be reached either by the road via *Trevano* and *Davesco* (a drive of 40 min.) or by the foot-path via *Passolino* and *Pregassone* (50 min.).

Delightful excursion to *Monte S. Salvatore* (2682 ft.), ascent 2 hrs., descent 1½ hr., guide (4 fr.) superfluous (comp. Map, p. 160); horse 9 fr., mule 8 fr., incl. fee. About 10 min. from the *Hôtel du Parc*, between a detached house and the wall of a garden, a good paved path diverges to the right from the road to *Melide* (see below); 2 min. farther, where the path divides, we go not to the right, but straight on to the houses; between these the road ascends, past the handsome and conspicuous (25 min.) *Villa Marchino*, to (5 min.) the village of *Pazzallo*, from which *Monte* left from the broad road, passes through the gateway of the fourth *Pilgrimage Chapel* to the left by a stony but easy ascent in 1½ hr. to the small house near the summit (refreshments and a few beds at the of Lugano, the mountains and their wooded slopes, especially those above *Monte Legnone* (p. 157), to the left of which, in the extreme distance, are the snow-peaks of the *Bernina*; N. above Lugano the double peak of *Monte Camoghè* (p. 162), to the left of this the distant mountains of *St. Gotthard*; W. the chain of *Monte Rosa*, with the *Matterhorn* and other Alps of the *Valais*. A new is seen to best advantage in the morning, the sunshine. The construction of a carriage-ummit is projected. In descending, the route somewhat longer) may be chosen.

Journey, p. 164) round the *Monte S. Salvatore* recommended. We proceed by (½ hr.) *Pambio*, a has been erected near the church of *S. fell at Somma Campagna* in 1848, to (1 hr.) the W. arm of the lake. The road then skirts *Monte Arbostora* to (¾ hr.) *Morcoite*, charmed by a ruined castle (view from the top), ce to *Lugano*, by the high-road. The M. to the W. of *Pambio* (see above), com- *Torriani* family, a woman praying, by *Vela* (3100 ft.), to the N.E. of Lugano, is another interesting than that to *Mte. S. Salvatore*. (It guide from Brè.) A road runs inland towards

root of the mountain. Thence a broad and well-ads upwards to the right to the small village of groups of houses. Above *Desago* the path divides; d, and well-constructed, leading round the mountain 2680 ft.) on its farther side (Inn, bread and wine only). ht, above the lake, is very beautiful, while that ds a fine inland view. Near the church of Brè a tends to the summit of the mountain. This path also to the right traverses the highest crest of the hill, to a spur of the mountain in the direction of Lu- may be attained by either. The view of the several f Lugano, especially fine. Lugano itself is not mountains, is remarkably fine. A good view ult, but from the above-mentioned spur a good view d. From Lugano to Brè about 1½ hr.; from Brè to

ir. opposite Lugano, on the E. bank of the lake, is much by the townspeople, who possess wine-cellars (con- cool grottoes by which the side of the mountain is receptacles are guarded by numerous huts, which at the appearance of a village. Good wine of icy

coolness may be obtained here ('Asti' recommended), and there is also a brewery.

Excursion to the **Grotto of Osteno*, see below.

Beyond Lugano the road gradually winds upwards to the W., turns S. past the small *Lake of Muszano* (1100 ft.), crosses the *Agno*, leads through the (3 M.) village of that name (967 ft.), and a short distance farther reaches the W. arm of the Lake of Lugano. Near *Magliaso* the lake is quitted, but another of its bays is touched near (3 M.) **Ponte Tresa**. This bay, which is so completely enclosed by mountains as apparently to form a distinct lake; is connected with the Lake of Lugano by a narrow channel only. The *Tresa*, which here emerges from the lake and forms the frontier between Switzerland and Italy, falls into the Lago Maggiore, $\frac{3}{4}$ M. to the S.W. of Luino. It is crossed by a bridge at Ponte Tresa.

STEAMBOAT FROM LUGANO TO PONTE TRESA in $1\frac{3}{4}$ hr., a pleasant trip round the Monte S. Salvatore. The stations are *Campione* (l.), *Bissone* (l.; p. 161), *Melide* (r.; p. 161), *Brusin-Arsizio* (l.), *Morcote* (r.; p. 163), *Porto-Ceresio* (l.; omnibus in $1\frac{1}{2}$ hr. to Varese, p. 165), *Brusin-Piano* (l.), and lastly *Ponte Tresa*.

The road follows the course of the Tresa as far as the Italian frontier at *Fornace* and *Fornasette*, where luggage is examined; it then descends, and soon affords a view of the Lago Maggiore.

15 M. *Luino*, see p. 169.

2. FROM MENAGGIO BY PORLEZZA TO LUGANO.

OMNIBUS from Menaggio to Porlezza in 2 hrs. (fare 3 fr. 80 c.); one-horse carriage 6-8 fr.; two-horse 12-14 fr. From Porlezza to Lugano STEAMBOAT (twice daily there and back; Tuesdays three times) in one hour (fare $2\frac{1}{2}$ or 1 fr. in *silver*); boat with one rower 7, with two 12, with three $16\frac{1}{2}$ fr.; bargaining necessary.

The journey from Menaggio to Porlezza (9 M.) is also recommended to pedestrians, as the road leads through a succession of imposing and attractive mountain-scenes. The Villa Vigoni (p. 156) lies to the right of the road (N.). The retrospect from the height near *Croce*, 2 M. from Menaggio, is delightful. Towards the W., on the left the *Monte Crocione*, and opposite to us the *Monte Galbiga* (5630 ft.) rise precipitously from the lake. The road then descends to the small *Lago del Piano* and the village of *Tavordo*. Thence to Porlezza $1\frac{1}{4}$ M. more.

Porlezza (*Albergo del Lago*), with 1200 inhab., is situated at the N. end of the Lake of Lugano. Attempts at extortion are frequently made here by the fraternity who prey upon travellers.

Soon after Porlezza is quitted, the Monte S. Salvatore (p. 163) becomes conspicuous to the S.W. The steamer touches at *Osteno* (Inn on the lake), on the left.

The interesting **Grotto of Osteno* may easily be visited from Lugano with the aid of the steamboat bound for Porlezza (disembarking at Osteno, and returning by the next boat). The grotto is 7 min. from the landing-place; the boatman is to be found in the village. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock. Visitors embark in a small boat and enter the grotto,

the bottom of which is entirely occupied by the brook. The narrow ravine, through which the boat now threads its way, is curiously hollowed out by the action of the water. Far above, the roof is formed by overhanging bushes, between which an occasional glimpse of blue sky is obtained. The gorge, which is terminated by a waterfall, resembles that of Pfäfers, and is equally imposing, although shorter.

Opposite, on the N. bank, are the villages of *Cima*, *Cresogno*, and *Albogasio*; farther on, at the foot of *Monte Brè* (p. 163), *Gandria*, beautifully situated, with hanging gardens, lofty arcades, vine-terraces, etc. The S. arm of the lake now opens; to the left lies *Monte Caprino* with its wine-cellars; the steamer rounds the promontory of *Castagnola* and reaches *Lugano* (p. 161).

25. From Milan to Varese and Arona.

1. FROM MILAN TO VARESE.

37½ M. RAILWAY in 2-2½ hrs. (fares 8 fr. 80, 4 fr. 80, 8 fr. 45 c.). — TRAMWAY to Gallarate (passing many of the railway-stations) in 2½ hrs. (fares 2 fr. 25, 1 fr. 50 c.). A new tramway to Varese (via Saronno, p. 146) is now open as far as Tradate (p. 166).

Milan, see p. 127. 4½ M. Musocco; 9 M. Rhò (p. 79), with the church of the Madonna del Miracoli by Pellegrini. 14 M. Parabiago. 17½ M. Legnano, where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church contains a fine altar-piece, one of the best works of Luini. 21 M. Busto Arsizio, the church of which, designed by Bramante, contains frescoes by Gaudenzio Ferrari.

25½ M. Gallarate (the junction of the Arona line, p. 167), a town with 7600 inhab., at the S.E. base of a range of hills which form the limit of the vast and fruitful Lombard plain, planted with maize, mulberries, and vines. It contains a technical school and carries on large manufactures of textile fabrics. The train now turns towards the N. and enters a mountainous region. 30 M. Albisate; 35 M. Gazzada.

37½ M. Varese. — Hotels. *GRAND HÔTEL VARESE (*Excelsior*), a large new est. outside the chain of the Angelo; 8 fr. Diligence Mendrisio (p. 146) may al English Varese. — Formerly the Villa Recalcatti, in an open situation, a splendid view of the Monte Rosa and the whole of the lake. — In the town: Europa; Omnibus at the station. — Cafés: *Siberia*, *Pini*, *Oro*. — Laveno, and Porto Ceresio, see p. 166; to Varese by the *Impresa Varese* (an establishment where carriages are sent to Tradate (from the Angelo), thrice daily in 1½ hr. time in the Hôtel Varese.

Varese (above the sea-level) is a thriving place with 5500 inhab. (commune 14,000) and silk, paper, furniture, and other manufactures. In summer the pleasant environs attract a number of wealthy Milanese families, who possess villas here and in the neighbourhood. The principal church of S. Vittore, which was rebuilt about 1600, with a tower 246 ft. in height, contains a St. George by Crespi, and a Magdalene by Morazzone. Among the villas may be mentioned: *Palazzo Veratti*, known as *La Corte*, on the Laveno road; *Villa Ducale Litta*, on the road to Biume Superiore; *Villa Ponti*,

to the N.E., on the road to Biume Inferiore; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here on 26th May, 1859; *Villa Taccioli*, *Poggi*, and others.

WALKS. To the *Colle Campiglio*, $1\frac{1}{2}$ M. to the S., on the road to Masnago and Laveno, commanding a fine view; to *S. Albino*, $1\frac{3}{4}$ M. to the S. of Varese, with a view of the lake; to the *Lago di Varese* (Osteria della Schiranna), $2\frac{1}{2}$ M.; then, skirting the lake, to *Gropello*, *Oltrona*, *Voltorre* (where there is an old monastery of the Canonici Lateranensi containing interesting Romanesque cloisters), and *Gavirate*, $7\frac{1}{2}$ M. (see below).

The most interesting excursion, however, is by *S. Ambrogio* and *Fogliardi* to the **Madonna del Monte*, a celebrated resort of pilgrims, $8\frac{1}{2}$ M. to the N.W. (carriage-road to Fogliardi, then a bridle-path). Fourteen chapels or stations of various forms, adorned with frescoes and groups in stucco, have been erected along the broad path, by which the monastery and church on the mountain (2841 ft.) are attained. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandrone, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the expansive and fruitful plain as far as Milan are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the *Tre Croci* (3966 ft.), 1 hr. to the N.W. of the Madonna. Several taverns adjoin the monastery. Donkeys and guides (unnecessary) are to be found at the foot of the mountain. Comp. the *Map*.

About $8\frac{1}{2}$ M. to the S.E. of Varese, not far from the road to *Bizzozero* and *Tradate* (diligence, see p. 165; from Tradate to Milan, 23 M., steam-tramway in $2\frac{1}{4}$ hrs., fares 1 fr. 65, 1 fr. 10 c.), lies *Castiglione d'Olona*, with 1500 inhab. (no tolerable inn). The Collegiate church and the adjacent Baptistery contain frescoes by *Masolino* (1428); those in the former represent scenes from the lives of Mary and SS. Stephen and Laurence; those in the latter, from the life of John the Baptist. These frescoes are interesting in the history of art, as several frescoes in the Cappella Brancacci at Florence (p. 429) were formerly ascribed to Masolino.

FROM VARESE TO COMO, $18\frac{1}{2}$ M., diligence twice daily in 3 hrs. (fares 4 or $3\frac{1}{2}$ fr.). — The road crosses the *Olona* and then the *Lanza*, near its influx into the Olona, and ascends rapidly to *Malnate*. Farther on it passes *Binago* and *Solbiate*, and attains its culminating point (900 ft. above the Lake of Como) at *Olgiate*. It then turns E. to *Lurate Abbate*, *Lucino*, and *Rebbio*, traversing a luxuriantly fertile district with numerous villas. Beyond *Camerlata* (p. 147) it skirts the base of an eminence surmounted by the ruins of the *Castello Baradello*, and descends through the long S. suburb of *S. Bartolommeo* to *Como* (p. 148).

FROM VARESE TO LAVENO, $12\frac{1}{2}$ M., diligence twice daily in $2\frac{1}{2}$ hrs. (fares 4 or $3\frac{1}{2}$ fr.). The road leads by *Masnago* and *Casciago*, and ascends to *Luinate*, whence a beautiful view S.W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandrone*, and also of the farther distant lakes of *Monate* and *Comabbio*. The next villages are *Barrasso* and *Comerio*, the latter with a number of pleasant villas, whence the road, passing near the N.W. extremity of the Lago di Varese, gradually descends to *Gavirate*. In the vicinity of the latter are quarries of the 'marmo majolica', a kind of marble used for decorative purposes. For a short distance the road commands a view of Monte Rosa. *Cocquio* and *Gemonio* are situated to the right of the road. Farther on, the *Boesio*, which flows through the *Val Cuvio*, is crossed, and, beyond *Cittiglio*, its right bank skirted. The road then leads past the S. base of the *Sasso del Ferro* to *Laveno* (p. 170), a steamboat-station. — Boat to the Borromean Islands and Pallanza with 3 rowers 10-12 fr.; to Isola Bella $1\frac{1}{2}$ hr., thence to Isola Madre in 20 min., to Pallanza in 20 min. more.

FROM VARESE TO PORTO CERESIO, $7\frac{1}{2}$ M., diligence twice daily in $1\frac{1}{4}$ hr. (fares $3\frac{1}{2}$ or 3 fr.; one-horse carr. 10, two-horse 20 fr.). This is a very picturesque drive. The road leads by *Biume Inferiore*, *Induno* (with the *Villa Medici*) and *Arcisate* to *Bisuschio*, where the *Villa Cicogna*, with

a large park in the Italian style, commands a splendid view of the Lake of Lugano. It then crosses the *Brivio*, passes *Besano*, and soon reaches *Porto Ceresio* on the Lake of Lugano (p. 164).

2. FROM MILAN TO ARONA.

41½ M. RAILWAY in 1½-2½ hrs. (fares 7 fr. 65, 5 fr. 35, 3 fr. 85 c.).

From Milan to *Gallarate*, see p. 165. 30 M. *Somma-Lombardo*, where Hannibal overthrew P. Cornelius Scipio in B. C. 218. 32 M. *Vergiate*. 36 M. *Sesto-Calende* (Posta), at the S.E. end of Lago Maggiore, near the outflow of the *Ticino*. The train now crosses the *Ticino*, the boundary between Piedmont and Lombardy, and down to 1859, also that between Sardinia and Austria. It then skirts the S. bank of the lake and reaches —

41½ M. *Arona* (740 ft.; **Italia*, diligence-office; **Albergo Reale*; *Alb. San Gottardo*, all three on the quay; *Caf * adjoining the *Albergo Reale*; *Caf  du Lac*, near the quay), an ancient town on the W. bank, about 3 M. from its S. extremity, with 3600 inhab., extends upwards on the slope of the hill. In the principal church of *S. Maria*, the chapel of the Borromean family, to the right of the high altar, contains the *Holy Family as an altar-piece, by *Gaudenzio Vinci* (1511), a master rarely met with (or *Gaud. Ferrari*?); it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix.

On a height overlooking the entire district, ½ hr. to the N. of the station and pier, is a colossal *Statue of S. Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610).

The head, hands, and feet of the statue are of bronze, the robe of wrought copper. Notwithstanding its enormous dimensions, the statue is not devoid of artistic merit. The various parts are held together by iron cramps attached to a pillar of masonry in the interior. By means of ladders, kept in readiness in the neighbourhood (fee), the lower part of the robe can be reached on the W. side, and the interior entered. The enterprising visitor may now climb to the head of the statue, which will hold three persons; but the suffocating heat and the number of bats render the ascent far from pleasant.

The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

DILIGENCE from Arona over the Simplon to *Brieg* (R. 3) once daily in 16 hrs. (fare 25 fr. 70 c., coup  35 fr. 5 c.).

From Arona to *Genoa*, see R. 12.

26. Lago Maggiore. The Borromean Islands.

Steamboats ply on the lake 3 times daily during the summer: from Locarno to Arona in 5 hrs., from Luino to Isola Bella in 2 hrs., from Isola Bella to Arona in 1¼ hr.; fares from Locarno to Arona 4 fr. 80 and 60 c., from Luino to Isola Bella 1 fr. 85 and 1 fr. 15 c., from Isola Bella to Arona 1 fr. 50 and 90 c., landing and embarking included. The STEAMBOATS are the best and cheapest conveyance to ISOLA BELLA, especially for single traveller (4-6 times daily; from Pallanza 60, from Baveno 50).

LOCARNO.

Lago Maggiore.

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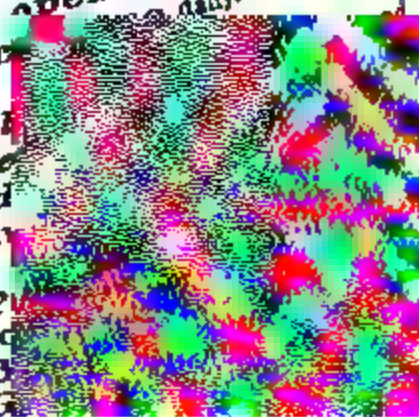
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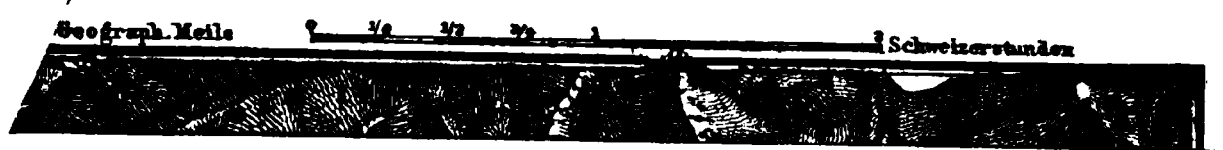
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The *Lago Maggiore*, is 37 M. in width. The canton of Ticino possesses only the distance of 9 M.; this portion of the lake is also called the *Lago Locarno*. The W. bank beyond the brook *Valmara*, and the E. bank from *Zenna* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*), on the W. the *Tosa*, on the E. the *Tresa*, flowing from the Lake of Lugano. The river issuing from the S. end of the lake retains the name of *Ticino*. The N. banks are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

At the N.W. angle of the lake, at the influx of the *Ticino*, lies *Magadino* (*Bellevue*), on the lake, consisting of Upper and Lower *Magadino*, at which, since the opening of the railway to Locarno (p. 96), the steamers only touch daily. — Opposite to it, on the W. bank, lies *Locarno* (682 ft.; *Grand Hotel*, view; *Corona*, on the lake; *Albergo Corona*), with 2300 inhabitants; *Caffè del* (R. 4), situated at the mouth of the *Ticino*, have formed a considerable delta. The scenery and the character of the country are good. The Collegiate Church by Corlat. The handsome (former) *Corlat*.





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in a large 'piazza' and public garden. The pilgrimage-church of **Madonna del Sasso* (1168 ft.), on a wooded eminence above the town, commands a remarkably fine view. The busy market held at Locarno every alternate Thursday affords the visitor an opportunity of observing a variety of costumes of the peasantry of the neighbourhood. Great national festival on 8th Sept., the Nativity of the Virgin.

The W. bank of the lake, to the S. of Locarno, is studded with country-houses, villages, and campanili. On the bank of the lake runs the new carriage-road from Locarno to Pallanza; in the angle lies *Ascōna* with its castle and seminary; higher up, on the slope, *Ronco*. Passing two small islands, we next reach *Brisago* (**Albergo Antico*; Alb. Brissago), a delightful spot, with picturesque white houses conspicuous from a great distance, and an avenue of cypresses leading to the church. The slopes above the village are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. — On the E. bank, opposite, is situated *Pino* (railway to Bellinzona, see p. 36), on a grassy slope.

S. Agūta and *Canobbio* (*Hôtel Canobbio*, R. 1½-3, 'pens.' 6 fr.; *Albergo delle Alpi*, moderate; *Villa Badia*, 1½ M. from Canobbio, 'pens'. 5-7 fr.) are on Italian territory. The latter is one of the oldest and most prosperous villages (2600 inhab.) on the lake, situated on a plateau at the entrance of the *Val Canobbino*, and overshadowed by richly-wooded mountains. In the church *Della Pietà*, the dome of which is ascribed to Bramante, is a Crucifixion by Gaud. Ferrari.

Pleasant walk of ½ hr. up the beautiful *Val Canobbino* to the hydro-pathic establishment of *La Salute*, and thence to the (20 min.) *Orrido*, a wild rocky scene with a bridge and in spring a waterfall.

The boat now steers for the E. bank, and touches at *Maccagno* (railway to Bellinzona, see p. 36), whence a walk of 2 hrs. may be taken to the loftily-situated *Lago Delio* (Inn; extensive view). — Farther on, *Casineda*, in a wooded ravine; then —

Luino (*Hôtel du Simplon*, R. 2, L. & A. 1 fr.; *Posta*; *Vittoria*), with the *Palazzo Crivelli* surrounded by pines, the station for Lugano (p. 164; railway to Bellinzona, p. 36), and a favourite summer-resort on account of the beauty of its environs. The *Piazza Garibaldi* is adorned with a statue of that hero. — About ½ M. to the S., at the mouth of the *Margorabbia*, lies *Germignaga*, with the large silk-spinning (*filanda*) and silk-winding (*filatoja*) factories of Cesare Bozotti and Co. of Milan (visitors admitted by the written permission of the proprietor).

On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — *Cannero* is beautifully situated in the midst of vineyards and olive-groves, which extend far up

PALLANZA.
The

side 26.

top of the mountain. The
at vegetation, and studded with
a succession of picturesque villages.
The small villages of Oppesio and
A. bank, and Porto Valtrav
by some of the steamers.
Calde, with the ancient
eminence. Then, to the
Laveno (*Posta; M
situated i

Lavagna (*Posta; M beautifully situated, a strongly fortified (see p. 168). As it is advisable to order 1½ M. from Lavagna the mountains between (5918 ft.), there is a magnificent view of Monte Rosa clearly visible from the

the mountains be
(5918 ft.), the most
a magnificent view of the
Monte Rosa chain. The five-
visible from this part of the lake.

As the boat approaches Intra
The valley, which here opens to
ingly picturesque view of the
the Stralhorn, the Mi-
to view as the si- turn
lanza, but soon at a
reached. id f
of the valley of the Int-
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Intra (Hotel-Pens.
d'Oro; Agnello), a flourish-
chiefly belonging to Swiss
between two mountain-at-
the garden of the *villa
magnificent magnoli-
hr. from Intra to P
On the promontory
Pallanza or Intra
nt Roman temple
property of Mrs.
from the balcon
Monte Rosa).
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nt Fiorromeo.
B. fr
bath 2
10 1/2 fr.
10 1/2 fr.

Logo Magna

Logo Mappa

of some importance,
of the Boesio, formerly
an gunboats (to Varese
obtainable here, it is
before. Fort Garibaldi,
ning view of the lake and
no rises Il Sasso del Ferro
in on the lake, commanding
tain as far as Milan, and the
summit of Monte Rosa is also
Prina becomes visible.
Monte Rosa: first
They are lost
and Pal-
Bella is

restaurant; 1
on 21st
S. German
containing
law.

STRESA.

Lago Maggiore.

with equal dispatch for a similar fee. Ad-
 - Hôtel du Dauphin, or *Delfino* (R. 2 fr.
 sion' 8-9 fr.). 'Pension' may also be ob-
 - *Trant dell' Isola Bella*. Excursion of 2 hrs.
 as with two rowers, 5 fr.
 on its S. side resembles the Isola Bella,
 terraces with lemon and orange-trellises;
 an uninhabited 'Palazzo' (beautiful view).
 to charming walks in the English style, with
 lon (fee 1 fr.). — The *Isola dei Pescatori*
 a small fishing-village, the single open
 - the nets.

vale that of the Lake of
 ess of character. Monte
 .W. are the glaciers and
 he most conspicuous are
 re traveller coming from
 ss of these banks, studded
 uthern vegetation (chest-
 ve lake with its deep blue
 ine combining the stern
 a southern clime. Rousseau
 in Islands the scene of his
 tificial for his romance, in

considered in-
 ourtrayed with such a masterly hand.

steers S. to —

HÔTEL DES Lacs Borromées, with beautiful garden
 M. from the landing-place, R. from 8, B. 1½,
 nion' (room 2-3 fr. extra) in summer 7½-9½, in
 MILAN, with garden, near the steamboat-pier,
 . 1½, 'pension' 6-7 fr. — ALBERGO REALE BOLON-
 s of; ITALIA, R. and L. 2-3, B. 1, D. 4, 'pens.' 6-7 fr.
 e rower 2 fr. for the first hour, and 50c. for each

p. 168.

d'Ossola with one horse 15-20 fr., with two horses
 one horse 6 fr.; carriages for the Simplon route
 cured. — Diligence over the Simplon to Brieg
 rrière in 14½ hrs.); fare 23 fr. 15, coupé 30 fr. 80 c.
 .) is situated on the coast, opposite the Isola
 Rosminian Monastery halfway up the moun-
 beautiful cypresses in the Churchyard. Among
 environs are the *Villa Bolongaro*, the pro-
 f Genoa, by the church, and the *Villas Ca-*
 Collegno, and *Durazzo*. — Ascent of Monte

s its course along the W. bank, the con-
 road, in many places supported by piers of
 tion owing to the difficulties which had to be
 radually become flatter, and Monte Rosa makes
 N. The next place on the W. bank is —
 Hôtel and Pension Belgrate), with 700 in-
 the villas Fontana, Principessa Matilda,
 rs. — Then follow *Lesa* and *Meina* (Albergo

MONTE MOTTERONE.

27. Route. 173

Zanetta), and, on the E. bank, *Angera*, where the boat touches once a day only. The handsome château above the village belongs to Count Borromeo. The steamer finally stops at the station beyond Arona. Arona, and thence to Milan, see p. 167; to Genoa, see R. 12; to Novara and Turin, see p. 79 and R. 11.

27. From Stresa to Varallo.

Monte Motterone. Lake of Orta.

Three days suffice for a visit to this district visited, is one of the most beautiful of Simplon (R. 9) should, after visiting the excursion at Stresa (p. 172) and terminus Isola Bella by the Motterone to Orta 9, f Varallo 4½ hrs. walking; from Varallo

A GUIDE (to the summit of Monte M and attendant to Orta 12 fr. and fee) can at Orta at high charges. — The ascent the descent must be made the same day, is very attractive.

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The Lago Maggiore is separated from the Lake of Orta by a long mountain ridge, which is crossed by a footpath from Stresa (p. 172) in 5-6 hrs. via *Gignese*, *Coiro*, and *Armeno* (where the high-road is reached) to Orta (see below). — Farther to the N. this mountain culminates in the grassy *Monte Motterone (4891 ft.), *Monterone*, or *Margossolo*. The path from Stresa (guide desirable, see above) ascends opposite the Isola Bella, at first through a chestnut grove; then, above the village of *Someraro*, over fern-clad and grassy slopes, passing several chalets shaded by lofty trees, and leading to the W. to a small church, where it turns to the right. Thence to the summit 1 hr. more.

The extensive prospect commanded by the amphitheatre of mountains from Monte Rosa (A panorama may be bought at Stresa or Orta of Monte Rosa appear the snow-mountains of *I tarello*, *Simplon*, *Monte Leone*, *Gries*, and *St. conical Stella* above *Chiavenna*, and the long, *Bernina*, which separates the *Val Bregaglia* from spectator's feet lie seven different lakes, the *L. gozzo*, *Lago Maggiore*, *Lago di Monate*, *Lago di drone*, and *Lago di Varese*; farther to the ri plains of *Lombardy* and *Piedmont*, in the cent cathedral of *Milan*. The *Ticino* and the *Sesia* through the plains, and by a singular optical d to traverse a lofty table-land. The simultaneous in *Lago Maggiore* and the *Isola S. Giulio* in th markedly picturesque effect. — The mountain of barren summits, studded with occasional chalets, and the foliage and luxuriant its base it is encircled by chestnut-trees, and the peculiar charm to the vegetation of the landscape far and wide impart a picture.

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In descending from Monte Motterone to Orta we soon reach a broad bridle-path, which (guide now unnecessary) leads in 2½ hrs. to *Armeno* (Inn), situated on the high-road. We now follow the road to (2 M.) *Miasino*, and (1½ M.) to *Ronchetti's Pensione* (Posta),

From Stresa
10 min. to the Sacro Monte

market-place and on the
road, also on the lake; *Duc*
road to the Sacro Monte;
small town, with narrow
handsome villa of the Mar-
(see below), is most picturesquely
the Lake of Orta at the
1 1/4 M. in breadth, 7 1/2 M.
y called *Lago Cusio*, after
four times daily, touching
Isola S. Giulio, and
Gozzano railway-station,
(see below), *Pettinasco*,
of the lake. From Bac-
or 1 fr.

on the principal piazza, or
route a fee is expected for
rooded eminence, laid out
the 16th cent. in honour
from the life of the saint.
highly coloured, with a
ute of artistic worth, the
e best groups are in the
g the canonisation of the
er on the summit of the
y peak of Monte Rosa rises
The '*Eremita del Monte*'
mentioned three chapels.

Giulio, covered with
k 1 fr.; also steamboat-
lius, who came from
is district to Christian-
is several good reliefs,
the Romanesque style,
Ferrari.

the island, the white
sep from the midst of
trees. Boat from Orta
above).

ella, through a grove of
del Sasso, the pictar-
space by the church, on
ve the lake, commands

ars. (donkey 7, or, to

A steep path ascends
ens (vines, figs, pump-
avoid the ascent to the
rola, at a small chapel

beyond which we must again avoid the ascent to the right; the path pursues a straight direction and soon descends. The Pellino, a mountain-torrent, descending from the Colma, forms (5 min.) a picturesque waterfall. Beautiful retrospective views of the lake. The path now ascends through a shady wood, between disintegrated blocks of granite which crumble beneath the touch, to the Col di Colma (2½ hrs. from Pella), a ridge connecting Monte Pizzigone with Monte Ginistrella. The prospect of the Alps is beautiful, embracing Monte Rosa, the lakes of Orta and Varese, and the plain of Lombardy. The whole route is attractive. In descending on the W. side (to the right) the traveller overlooks the fruitful Val Sesia, with its numerous villages. The path, again traversing groves of chestnut and walnut-trees, carpeted with turf and wild-flowers, now leads through the Val Duggia to (1 hr.) Civasco and (1 hr.) —

Varallo (1515 ft.; *Posta*, well spoken of; *Italia*; **Croce Bianca*, moderate; *Falcone Nero*), the principal village (3200 inhab.) in the valley of the *Sesia*, a stream rising on the Monte Rosa, and one of the chief tributaries of the Po, into which it flows beyond Casale (p. 77), but frequently dry in summer. A bridge with three arches crosses the river. The old town and the Sacro Monte are very picturesque when seen through the arches of the bridge. — The collegiate church contains an altar-piece representing the Nuptials of St. Catharine by *Gaudenzio Ferrari*, who was born here in 1484 (d. 1549). The churches of **S. Maria delle Grazie* (in the choir), *S. Maria di Loreto*, and *S. Marco* also contain frescoes by this master (those in the last being of his earlier period).

The ***Sacro Monte**, the object of numerous pilgrimages, rises in the immediate vicinity of the town. It is attained in ¼ hr. by a path shaded by beautiful trees, but the enjoyment is somewhat marred by the importunities of beggars. The summit, surmounted by a chapel and crucifix, commands a magnificent view of the surrounding mountains towering one above another. Besides the church there are a great number of CHAPELS or Oratories on the summit and slopes of the Sacro Monte, many of them buried among the trees, containing scenes from the life of the Saviour, in terracotta, with life-size figures arranged in groups. Each chapel is devoted to a different subject; the 1st to the Fall, the 2nd to the Annunciation, and so on to the 46th, containing the Entombment of the Virgin. Some of the frescoes by *Pellegrino Tibaldi* and *Gaudenzio Ferrari* (Chapel of the Magi, *Chapel of the Crucifixion) are worthy of inspection. This 'Nuova Gerusalemme nel Sacro Monte di Varallo' was founded by *Bernardino Caloto*, a Milanese nobleman, with the sanction of Pope Innocent VIII. It did not become a pilgrim-resort until after the visits of Card. Borromeo (p. 167) in 1578 and 1584, from which period most of the chapels date.

Varallo is admirably adapted as headquarters for excursions to the neighbouring valleys, which are very attractive and easily accessible (comp. *Baedeker's Switzerland*).

A carriage-road (omnibus twice daily) descends the picturesque valley of the *Sesia* to (6 M.) *Borgo Sesia*, (7½ M.) *Romagnano* (*Posta*); then, quitting the Val Sesia, by *Sizzano*, *Fara*, and *Briona* to *Novara* (p. 77). Varallo is connected with *Vercelli* (p. 77) by a tramway-line through Val Sesia.

28. From Milan to Voghera (*Genoa*) by Pavia.

Certosa di Pavia.

RAILWAY from Milan to *Genoa* viâ Pavia and Voghera, 92 M., in $4\frac{1}{4}$ - $7\frac{1}{2}$ hrs. (fares 17 fr. 80, 12 fr. 15, 8 fr. 75 c.; express 20 fr. 15, 13 fr. 50 c.); from Milan to Pavia, $22\frac{1}{2}$ M., in $\frac{3}{4}$ - $1\frac{1}{4}$ hr. (fares 4 fr. 10, 2 fr. 85, 2 fr. 5 c.; express 4 fr. 55, 3 fr. 15 c.). — Those who desire to visit both the Certosa and Pavia from Milan are recommended to take a return-ticket to Pavia, alight at the station Certosa di Pavia, walk to the ($\frac{1}{4}$ hr.) Certosa, return to the Certosa station, proceed thence to Pavia (new ticket necessary, 90 or 60 c.), inspect the town (in about 8 hrs.), and return direct to Milan (comp. *Introd.*, p. xviii).

STEAM-TRAMWAY from Milan to Pavia (viâ Binasco) in $2\frac{1}{2}$ hrs. (fares $2\frac{1}{2}$ or $1\frac{1}{2}$ fr.), starting every 3 hrs. from the Porta Ludovica and Porta Ticinese (Pl. C, D, 8), at Padua from the Piazza Petrarca and Porta di Milano. The tramway-station for visitors to the Certosa is *Torre del Mangano* (Ristoratore Milano, well spoken of), on the Naviglio di Pavia, about 1 M. from the monastery (omnibus).

Milan, see p. 127. The train to Pavia at first follows the *Piacenza* line, and then diverges to the S.W. $4\frac{1}{2}$ M. *Rogoredo*. Beyond Rogoredo the Cistercian church of *Chiaravalle* is seen on the right, a handsome edifice of the 13th cent., with a tower surmounted by a dome. The country is flat; underwood and rice-fields are traversed alternately. — $9\frac{1}{2}$ M. *Locate*; $12\frac{1}{2}$ M. *Villamaggiore*.

On the road, to the W. of the line, lies Binasco, a small town with an ancient castle, in which, on 13th Sept., 1418, the jealous and tyrannical Duke Fil. Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 118) to be executed.

$17\frac{1}{2}$ M. *Guinzano*, or *Stazione della Certosa* (Osteria della Stazione, tolerable), whence we follow the path planted with willows, and skirt the long garden-wall of the monastery towards the right (walk of $\frac{1}{4}$ hr.). A visit to the Certosa occupies $1\frac{1}{2}$ hr. (fee of 1 fr. to the 'sagrestano').

The **Certosa di Pavia*, or Carthusian monastery, the splendid memorial of the Milan dynasties, founded in 1396 by Gian Galeazzo Visconti (p. 126), and suppressed under Emperor Joseph II., was restored to its original destination in 1844 and presented to the Carthusians. Since the recent suppression of the Italian monasteries it has been maintained as a 'National Monument'. A vestibule, embellished with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher), leads to a large inner court, at the farther end of which rises the celebrated façade of the church.

The ***FAÇADE*, begun in 1473 by *Ambrogio Borgognone*, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the graduated Lombard-Romanesque style of church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament (Burckhardt). Thirty of the most distinguished Lombard masters from the 15th to the 17th cent. have had a share in its embellishment, the most eminent of whom are: *Ant. Amadeo* and *Andr. Fusina* (15th cent.); *Giacomo della*

Porta and Agostino Busti.
principal portal is
Il Gobbo. The
rors, above
scenar

CERTOSA DI PAVIA.

28. Route.

Bambaja, to whom
fano Solari, surname
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Biblical history and
the beautiful win-
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14 chapels,
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Pavia. — CROCE BIANCA (Pl. a; B. 4), R. 4, D. 5, B. 2½, S. 4, 1, omnibus 1 fr.; LOMBARDIA (Pl. b; B. 3); TRE RE (Pl. c; B. 5). — *cf. Demetrio*, Corso Vittorio Emanuele.

Cab per drive 80c., per hour 1½ fr. — Omnibus to the town 25c.

The names of many of the streets have been altered recently; the old names are generally given in red lettering below the new.

Pavia, with 30,000 inhab., capital of the province of the same name, situated near the confluence of the Ticino and the Po, the *vicinum* of the ancients, subsequently *Papia*, was also known as the *Città di Cento Torri* from its numerous towers, of which only a few still exist. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese, and it is still partly surrounded by the walls and fortifications of that period. A visit to the town requires about 3 hours.

Leaving the railway-station, we enter the CORSO CAVOUR (Pl. a, 4) through the Porta Borgorato or Marengo (in a wall to the right is the statue of a Roman magistrate), and following the Via Jacopo Brossolaro to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. 4; B. 4), rising on the site of an ancient basilica, begun in accordance with a design by *Bramante*, and continued by *Cristoforo Rocchi* in 1486, but never completed, is a vast circular structure with four arms.

In the INTERIOR, on the right, is the sumptuous *Arca di S. Agostino*, adorned with 290 figures (of saints, and allegorical), begun, it is supposed, in 1362 by *Bonino da Campiglione*, by whom the figures on the tombs of the Scaliger family at Verona (p. 201) were executed. To the right of the entrance is a wooden model of the church as originally projected.

The gateway to the left of the church is in the late-Romanesque style. Adjoining it rises a massive Campanile, begun in 1583.

We may now proceed to the CORSO VITTORIO EMMANUELE, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the covered Bridge (14th cent.; a pleasant promenade with picturesque view) over the *Ticino*, which is here navigated by barges and steamboats. A chapel stands on the bridge, halfway across.

S. MICHELE (Pl. 7; B. 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The façade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The nave and aisles are supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes. The interior has lately been restored.

The traveller may now ascend the Corso Vitt. Emanuele to the UNIVERSITY (Pl. 31; B. 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The building is much handsomer than that of Padua; the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial-tablets, busts, and monuments of celebrated

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professors and students. In the first court are statues of the professors *Bordoni*, *Porta*, and *Panizzi*; in the second a statue of *Volta* and three memorial reliefs of professors attended by students. — Opposite the university, in the *Piazza d'Italia*, rises a statue of *Italy*.

The *Corso* next leads in a N. direction, past the *Theatre*, to the old *Castle* (Pl. C, 3), erected by the *Visconti* in 1360-69, now used as a barrack, and containing a handsome court of the 14th century. — Adjacent, at the corner of the *Passeggio di S. Croce*, is the church of *S. Pietro in Cielo d'Oro*, with a Romanesque façade.

At the back of the university lies the *Ospedale Civico*, and farther E., in the *Via Defendente Sacchi* (formerly *Canepanova*) the church of *S. Maria di Canepanova* (Pl. 15; C, 4), a small dome-covered structure designed by *Bramante* (1492). — More to the N., at the corner of the *Corso Cairoli* (formerly *Contrada del Collegio Germanico*), is the Romanesque church of *S. Francesco* (Pl. 8; C, 4), of the 14th cent., with aisles and choir in the pointed style. In the vicinity stands the *Collegio Ghislieri* (Pl. 18; C, 4), founded in 1569 by *Pius V.* (*Ghislieri*), a colossal bronze statue of whom has been erected in the piazza in front. On the E. side of the *Piazza Ghislieri* is the *Istituto di Belle Arti*, containing collections of natural history, antiquities, etc.

In the *Via Roma*, to the W. of the university, to the right, is the *Jesuits' Church* (Pl. 11; B, 4). — In the *Contrada Malaspina* is the *Casa Malaspina*, at the entrance to the court of which are busts of *Boëthius* and *Petrarch*. The interior contains a small collection of engravings and paintings.

Boëthius, when confined here by the Emperor *Theodoric*, composed his work on the 'Consolation of Philosophy', and *Petrarch* once spent an autumn here with his daughter and son-in-law. His grandson, who died at the *Casa Malaspina*, was interred in the neighbouring church of *S. Zeno*. A short poem of *Petrarch* in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

The *Via Roma* terminates in the *Piazza del Carmine*, with the church of *S. Maria del Carmine* (Pl. 6; B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the *Collegio Borromeo* (Pl. 16; C, 5, 6), with its beautiful court, founded by *St. Carlo Borromeo* in 1563; the vestibule is decorated with frescoes by *Fed. Zuccari*.

FROM PAVIA TO ALESSANDRIA VIÀ VALENZA, 40½ M., by railway in 3 hrs. (fares 7 fr. 40, 5 fr. 20, 3 fr. 75 c.). The line crosses the *Ticino* and intersects the *Lomellina*, or broad plain of the *Po*, in a S.W. direction. Stations *Cava-Carbonara*, *Zinasco*, *Pieve-Albignola*, *Sannazzaro*, *Ferrera*, *Lomello*, *Mede*, *Castellaro*, *Torre-Beretti*, *Valenza*; see p. 80. Hence to *Alessandria* and *Genoa*, see p. 80, and pp. 82, 83.

FROM PAVIA TO BRESCIA VIÀ CREMONA, 77½ M., railway in 5 hrs. (fares 14 fr. 5, 9 fr. 85, 7 fr. 5 c.). — None of the stations are worthy of note except *Cremona* itself.

The line intersects the fertile plain watered by the *Po* and the *Olona*. Stations *Motta San Damiano*, *Belgiojoso*, with a handsome château; near *Corteolona* the *Olona* is crossed. Then *Miradolo*, *Chignolo* on a small tributary of the *Po*, *Ospedaletto*, and *Casalpusterlengo*, where the line

th that from Piacenza to Milan (R. 42). — $20\frac{1}{2}$ M. Codogno possesses cheese-manufactories (to Piacenza, see p. 285). Near Pizzighettone, a fortified place, the Adda, which is here navigable, is crossed. This is considered unhealthy. Stations Acquafredda and Cava Ticassi. (Cremona (see below) is a terminus, from which the train to Treviglio (Milan and Bergamo) and Mantua, see below, in Cremona to Brescia the line proceeds due N., following the line of the high-road. Stations Olmeneta, Robecco-Pontevico, where the Po, a considerable affluent of the Po, is crossed. Verolanuova, then across the Mella to Bagnolo and S. Zeno Poiano. $\frac{1}{4}$ M. Brescia, see p. 189.

FROM PAVIA TO PIACENZA via Codogno (p. 285), $31\frac{1}{2}$ M., railway in 10, 2 fr. 20, 1 fr. 60 c.; express 3 fr. 45, 2 fr. 45 c.). The railway crosses the Ticino, the Po, and a small tributary of the latter. Stations Cava Manara, Bressana, Calcababbio, Voghera, and journey to Tortona, see p. 80; Novi, and journey to Genoa, see p. 82.

FROM PAVIA TO VOGHERA, 19 M., railway in $1\frac{1}{4}$ hr. (fares 10, 2 fr. 20, 1 fr. 60 c.; express 3 fr. 45, 2 fr. 45 c.). The railway crosses the Ticino, the Po, and a small tributary of the latter. Stations Cava Manara, Bressana, Calcababbio, Voghera, and journey to Tortona, see p. 80; Novi, and journey to Genoa, see p. 82.

29. From Milan to Mantua via Cremona.

100 M. RAILWAY in 5-6 hrs.; fares 18 fr. 20, 12 fr. 75, 8 fr. 20 c. From Milan to (20 M.) Treviglio, see p. 182. Our train diverges from the main line to the S.E. — $24\frac{1}{2}$ M. Caravaggio, birth-place of the painter Michael Angelo Amerighi da Caravaggio (1569-1610), with the pilgrimage-church of the Madonna di Caravaggio. 30 M. Casaleggio-Vaprio.

$34\frac{1}{2}$ M. Crema (Alb. Pozzo), an industrial town (7800 inhab.), old episcopal residence, with an ancient castle. The Cathedral possesses a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (at the second altar on the left). The church of S. Maria delle Grazie is adorned with interesting frescoes. — About $\frac{1}{4}$ M. from the town stands the circular church of S. Maria della Croce, with effective subsidiary buildings in brick, built about 1490 by Giov. Batt. Battagli of Lodi, a contemporary of Bramante. The interior, octagonal in form, is adorned with paintings by Campi. — Crema is connected by tramways with Brescia and with Lodi. 40 M. Castelleone; 45 M. Soresina; $50\frac{1}{2}$ M. Casalbottino; $54\frac{1}{2}$ M. Olmeneta; 61 M. Cremona, the station of which is outside the Porta Milanese.

Cremona. — SOLE D'ORO (Pl. a; F, 3), ITALIA (Pl. b; E, 3), both mediocre; CARPILLO (Pl. c; E, 4). — Cab per drive for $\frac{1}{2}$ hr. $\frac{1}{2}$ fr. with

Cremona, the capital of a province and 32,000 inhab., lies in a fertile plain on the left. The original town was wrested by the Romans from the Gauls and colonised by them at various periods, at the beginning of the second Punic war (B.C. 218) and during the civil wars, and was several times restored by the Emp. Vespasian. The Goths and King Agilulf, as well as the subsequent conflicts and Ghibellines, occasioned great damage to the town.

the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andr. and Ant. Amati* (1590-1620), the two *Guarnieri* (1552-80 and 1717-40), and *Stradivari* (1670-1728).

Cremona was the birthplace of *Sofonisba Anguissola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck. In the 16th cent. Cremona possessed a school of art, of its own, which appears to have been influenced by Romanino especially, and also by Giulio Romano.

In the PIAZZA GRANDE (Pl. F, 4) rises the *Torrazzo*, a tower 397 ft. in height, said to be the loftiest in Italy, erected in 1261-84, connected with the cathedral by a series of logge. The summit commands an extensive prospect. — Opposite the tower is the Gothic **Palazzo Pubblico* (Pl. 12) of 1245 (restored), containing a few pictures by masters of the Cremona school, and a richly decorated chimney-piece in marble by *G. C. Pedone* (1502). Adjacent is the **Palazzo de' Giureconsulti*, of 1292, now a school.

The **Cathedral* (Pl. 3; F, 4), of 1107, in the German-Lombard style, has a rich façade embellished with columns.

The INTERIOR with its aisles and transept, also flanked with aisles, is covered with frescoes executed by various representatives of the school of Cremona, such as *Boccaccino* (1500), father and son, and the later masters *Campi*, *Altobello*, *Bembo*, and *Gatti*. On the left wall: above the first four arches of the nave, *Boccaccino the Elder*, Life of the Virgin, depicted in eight scenes; 5th arch, *Bonifazio Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello di Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures in the apse are also by *Boccaccino*. Right wall, above the arches: *Altobello*, Last Supper, Christ washing the feet of the Disciples, Christ on the Mount of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th arch, *Cristoforo Moretto*, *Cremonese*, Christ led out to be crucified, Scourging of Christ; 5th arch, *Romanino*, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, **Pordenone's* three celebrated Passion Scenes, Christ before Pilate, Christ and Veronica, Christ nailed to the Cross. On the front wall are a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with important Lombardic reliefs, taken from an old altar, and ascribed to *Amadeo*.

In the vicinity are the octagonal *Battistero* (Pl. 1; F, 4) of 1167, and the *Campo Santo* (Pl. 2), with curious and very ancient mosaics; among these are Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc. (Entrance to the right of the cathedral, No. 7).

From the *Palazzo Pubblico* to the W. the *Contrada Ariberti* leads to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains natural history and other collections, a cabinet of coins, and a few pictures (open daily 9-3, except Sundays). Farther up the Corso Vittorio Emmanuele, in the second cross-street to the left, is the richly-painted church of *S. Pietro al Po* (Pl. 10; D, E, 5), designed by *Ripari* in 1549-70, and containing pictures by *Ant. Campi*, *Bern.*

Gatti, and others. — We then return by the Contrada Bassa to *S. Agostino e Giacomo in Braida* (Pl. 6; D, 3) of the 14th cent., with paintings by *Perugino* (6th chapel on the right, **Madonna* and two saints, 1494), *Bonifazio Bembo*, and *Galeazzo Campi*.

We next walk through the Contrada *S. Margherita* (passing on the right the small church of that name, built and embellished with paintings by *Giulio Campi*) to the PIAZZA GARIBALDI (Pl. C, D, 2) with the church of *S. Agata* (Pl. 5; choir adorned with earlier and better frescoes by *Giulio Campi*), whence the Corso di Porta Milano leads N.W. to the gate of that name and to the station.

Among the numerous handsome palaces of Cremona may be mentioned the *Pal. S. Secondo*, the *Palazzo Crotti* (formerly *Raimondi*), containing sculptures by Pedone, the *Pal. Stanga a S. Vincenzo*, and the *Palazzo Dati* (now part of the large hospital), with its fine court and staircase, all in the Corso di Porta Milano.

About 1½ M. to the E. of the town, not far from the Mantua road, is the church of *S. Sigismondo*, containing frescoes and pictures by *Campi*, *Boccaccino*, and other Cremona masters; *Altar-piece by *Giulio Campi*, representing the Madonna with saints, and below, Francesco Sforza and his wife, the founders of the church. — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO BRESCIA OR PAVIA, see pp. 179, 180.

FROM CREMONA TO PIACENZA (diligence daily in 5 hrs.). The road intersects the plain on the right bank of the *Po*, after having crossed the river with its numerous islands, and leads by *Monticelli*, *S. Nazzaro*, and *Caorso*, where the river formed by the *Chiavenna* and *Riglio* is crossed. Near *Ronaglia* we cross the *Nure* and soon reach *Piacenza* (p. 285) to the W.

66 M. *Villetta-Malagnino*; 70 M. *Gazzo* and *Pieve S. Giacomo*; 75 M. *Torre de' Picenardi*; 79 M. *Piadena*; 81 M. *Bozzolo*, with 4400 inhab. and an old castle belonging to the Gonzaga family. Before reaching (88 M.) *Marcaria*, a town with 8800 inhab., the train crosses the *Oglio*. — 93½ M. *Castellucchio*.

About 2½ M. to the E. of *Castellucchio*, and 5 M. from Mantua, is situated the church of *S. Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, and containing a number of curious votive offerings in the form of life-size figures in wax, bearing the names of 'Charles V', 'Ferdinand I', 'Pope Pius II', the 'Connétable de Bourbon', and others. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 210.

30. From Milan to Bergamo.

32 M. RAILWAY in 1¾ hr. (fares 5fr. 90, 4fr. 15, 2fr. 95c.). Finest views to the left.

Milan, see p. 127. — 7 M. *Limite*; 12 M. *Melzo*. At (16 M.) *Cassano*, a large village, with a number of palatial houses, the train crosses the blue *Adda*. 20 M. *Treviglio*, with the church of *S. Martino*, containing an altar by *Buttinone* and *Zenale*. Branch-line hence to Cremona, see R. 29; direct line to Verona, see p. 180; also tramway to Lodi. — 26 M. *Verdello*; 32½ M. *Bergamo*.

BERGAMO.

30. Route.

Bergamo. — Hotels. — ***ALBERGO D'ITALIA**, R. from 2, B. 1. **CAPPELLO D'ORO**, unpretending. — **Trattoria Giardinetto**, by the Port Agostino, with garden and view. **Caffè Centrale**. — **Cabs**: 2½ fr. per h. **Bergamo (1246 ft.)**, the ancient **Bergomum**, which belonged to the republic of Venice from 1428 to 1797, is now a province capital with 22,700 inhab. (commune 39,700), and one of the busiest of the smaller trading and manufacturing towns in Italy. The once far-famed fair (Fiera di S. Alessandro, lasting from the middle of August to the middle of September) has now lost its importance. The town consists of two distinct parts, the old and the new. The **NEW TOWN** (**Borgo S. Leonardo** and **Borgo S. Tomaso**), with its woollen, silk, and other manufactories, the Corso, and a recently-completed Protestant church, lies in the plain.

From the railway-station a wide street leads to the **Piazza Cavour**, whence a narrow street runs to the left to the church of **S. Alessandro in Colonna** (Pl. 12; C, 4), containing a fine Assumption by Romanino. The **Contrada Torquato Tasso** leads to the right from the **Piazza Cavour** to **S. Bartolommeo** (with a ***Madonna** by **Lotto** in the choir, 1516) and to **S. Spirito**, a beautiful Renaissance building without aisles. Over the 2nd altar to the left is a ***Madonna** by **Lotto** (1508), and by the 3rd altar to the right is a ***Madonna** by **Lotto** (1521). — Farther on, in the **Contrada di Pignolo**, 1521) and **S. Alessandro della Croce** (**Lotto**, **Christ** enthroned).

The **OLD TOWN** (**Città**), beautifully situated on the hills and containing many interesting houses of the early and late Renaissance, is connected with the lower town by the **Strada Vittorio Emanuele**. The **Promenade** affords a fine view of the **Brianza** (p. 149), and of the beautiful amphitheatre formed by the surrounding mountains, particularly those to the N.W., commands a still finer prospect. the N.W., commands a still finer prospect.

In the **PIAZZA GARIBALDI**, or market-place (1¼ M. from the railway-station), is situated the **Palazzo Nuovo** (Pl. 8; C, 2), the seat of the municipal authorities, erected in the Renaissance style by **Scamozzi**, but unfinished. Opposite to it is the library in the Gothic **Palazzo Vecchio**, or **Broletto**, the ground-floor of which consists of an open hall supported by pillars and columns. Near it are the **Monument of Torquato Tasso** (whose father **Bernardo** was born at Bergamo in 1493), and a handsome fountain.

At the back of the **Broletto** is the **Romanesque church of S. Maria Maggiore** (Pl. 6; B, C, 2, 3), erected in 1173, with ancient portals supported by lions on the N. and S. sides. Adjoining the N. portal is the rich Renaissance façade of the chapel of the **Colleoni**.

The **INTERIOR** (entrance on the S. side) contains some ancient pictures, fine ***Carved** work on the choir-stalls by the Bergamasque **Giov. Franc. Capo Ferrato**, and admirable inlaid wood (intarsia) by **Fra Damiano**. This church also contains the monument of the celebrated composer **Donizetti** of Bergamo (d. 1848), by **Vinc Vela**, and, opposite, that of his teacher

Route 30-

BERGÄMO.

Route 35 (d. 1847)
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The adjoining Gathe
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The adjoining church of **S. Maria della Croce**, built from the designs of **C. Fontana** in 1680, is a fine Baroque edifice. At the first altar to the left is a **Madonna and saints** by **G. B. Moroni**, a pupil of **Moretto**; the choir contains a **Madonna by Savoldo**. The adjacent **Baptistry**, by **Giovanni da Campione** (1340), recently restored, is the best viewed from the passage leading to the sacristy, in which are three pictures by **Lorenzo Lotto**.

On the slope of the street leading to the lower town, is situated the Accademia Carrara (Pl. 11; E, 2), a school of art containing a picture-gallery (*Galleria Carrara* and *Galleria Leoni*); open to the public daily from 30th Aug. to 18th Sept.; the rest of the year on the 1st Sun. and 2nd Sun. of each month; shown at other times by appointment.

shown at other times.
GALLERIA CARREARA.
Lotto, Marriage of St.
(1504); 74. Padovano, 98.
Moroni, Portraits; 98.
153. Mantegna, Madonna
Nasini, Head of Christ (I. R.
Lotto, 153. Mantegna, Madonna

the adjoining Cappella in the early-Renaissance and sculpturing. In the monument of the founder *Ant. Amadeo*, which is sculptures in Lombardy. Crucifixion, and Descent from the cross which are the smaller, but beautifully the altar, to the right, by *Angelica Kaufmann*. built from the designs earlier edifices.

About 4 M. to the N.1
urch of S. Martino contains one of Lotto's masterpieces (Death
St. Peter Martyr).

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FROM LECO TO BRESCIA VIA BERGAMO.

51 M. RAILWAY in 3-3½ hrs.; fares 9 fr. 30, 6 fr. 50, 4 fr. 65 c.

Lecco, see p. 159. — 4 M. *Calolzio*, see p. 149; 9 M. *Cisano*; 14 M. *Mapello*; 16 M. *Ponte S. Pietro*, with a tasteful church and an old castle. The train now crosses the *Brembo*, which issues from the *Valle Brembana*. — 20½ M. *Bergamo* (p. 183). — Near (25 M.) *Seriate*, the *Serio* is crossed. 28 M. *Gorlago*; 31½ M. *Grumello*, beyond which the *Oglio*, descending from the *Lago d'Iseo*, is crossed. — 34 M. *Palazzolo*, where a branch-line diverges to *Paratico* (p. 195). Picturesque glimpse of the village in the valley to the left with its slender towers. — 39 M. *Coccaglio*, with the monastery of *Mont' Orfano* on a height; 40 M. *Rovato*; 44 M. *Ospitaletto*. — 51 M. *Brescia*, see p. 189.

31. From Milan to Verona.

94 M. RAILWAY in 4½-5½ hrs.; fares 17 fr. 10, 12 fr. 5, 8 fr. 60 c.

From *Milan* to (20 M.) *Treviglio*, junction for the lines to *Cremona* (p. 180) and *Bergamo* (p. 183), see p. 182. — 23 M. *Vidallengo*. Beyond (25½ M.) *Morengo*, the train crosses the *Serio*, a tributary of the *Adda*. 28 M. *Romano*; 32 M. *Calcio*. The *Oglio*, which issues from the *Lago d'Iseo*, is now crossed. 36½ M. *Chiari*, an old and industrious town of 9500 inhab., with a library. 40 M. *Rovato*, junction of the *Bergamo* and *Brescia* line described above. 44 M. *Ospitaletto*. — 51 M. *Brescia*, see p. 189.

The slopes near *Brescia* are sprinkled with villas. — 56½ M. *Rezzato*, beyond which the *Chiese* is crossed; 62 M. *Ponte S. Marco*. Beyond (66 M.) *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 186). The train affords an admirable survey of the *Lago di Garda* and the peninsula of *Sermione* (p. 186).

In this district, extending from the banks of the lake to a point considerably beyond *Guidizzolo* (on the road from *Brescia* to *Mantua*), the fiercely-contested BATTLE OF SOLFERINO was fought on 24th June, 1859, between the united French and Italian armies and the Austrians. The defeat of the latter led shortly afterwards to the Peace of *Villafranca* (p. 209). The village of *Solferino* (Inn, good red wine; guides) lies on the heights to the S., about 5 M. from the railway; carriage from stat. *Desenzano*, there and back, 15 fr.

77½ M. *Peschiera* (station ¾ M. from the town, comp. p. 186), with 2600 inhab., lies at the S.E. end of the *Lago di Garda*, at the efflux of the *Mincio*, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath* (d. 1852).

80½ M. *Castelnuovo*; 85 M. *Somma-Campagna*; then *S. Lucia* (to the right a campanile covered with zinc), a village which was gallantly defended by the 10th Austrian rifle battalion in 1848. 92 M. *Verona Porta Nuova*. 94 M. *Verona*, see p. 199.

33. The Lago di Garda.

Steamboat. W. BANK, between Desenzano daily at 4 p.m., arr. at Riva (1.15 a.m. (Tues. 5.15 a.m.)), arr. at Desenzano 1.15 a.m.; fares 4 fr 35, 2 fr 40 c.). Stations Salò, Tremosine, Limone, Riva. — E. BANK, between Riva except Tuesday. dep. from Riva at 5 a.m., dep. from Peschiera at 3.40 p.m., arr. at 1.15 p.m. (Tues. 5.15 a.m.). Stations Torbole, Malcesine, Bardolino, Lazise, Peschiera. (On Tuesday starting from Riva at 5 a.m., plies from Peschiera, and returns by the same route). — Restaurant (indifferent) on board the Italian money.

The Lago di Garda (226 ft.), the *Lacus Benacus* of the Romans, is 37 M. in length, and 11 1/2-10 M. broad; area 189 sq. M., depth in many places upwards of 1000 ft. The whole lake belongs to Italy, except the N. extremity.

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small villa of S. Vigilio, the beautiful
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are relics of a buildi
to have belonged to the c
here ('Sirmio peninsularum'
steers near the W. bank, but does not touch at
of Moniga and Manerba. Opposite the promon-
189) it next passes the small Isola di S. Biagio
Crescent-shaped Isola di Garda, or dei Frati,

the property of the Marchese Scotti of Bergamo. The latter fortified by the Italians in 1859, but the works have since been removed. The steamer now steers to the W. and enters the lake. (Gambello; Sirena), a delightfully-situated town, surrounded with terraces of fragrant lemon-groves, at the foot of which the town is situated. (Diligence below.) Gardone is the next village; then Azzate, on a promontory extending far into the lake, with ancient Roman inscriptions on the walls. Beyond rises the Monte Pinoccolo. Farther on are Toscolano, Cecina, and Bogliasco. The country-residence of Count Bettuno. Most of the lemon-gardens belong to members of the Italian noblesse. The town of Gargnano (*Cervo, unpretending), an important-looking place (4100 inhab.) in the midst of lemon and olive plantations, and one of the most attractive points on the lake (diligence twice daily to Brescia by Salò, Gavardo, and Rezzato).

The mountains now become loftier. The small villages of Muslone, Piovere, Tignale, and Oldese are almost adjacent. Then Tremosine, on the hill, scarcely visible from the lake, to which a steep path ascends on the precipitous and rocky bank. In a bay farther on are seen the white houses of Limone, another lemon and olive producing village. The Austrian frontier is passed a little beyond La Nova, and a view is soon obtained of the Fall of the Ponale and the new road (see below).

Hôtels. *HÔTEL-PENSION AU LAC, with large gardens and D. 1 fl. 30, 'pens.' from 2 fl. 20 kr., *SOLE D'ORO, with a garden on the lake, well spoken of; BAVIERA, Porta S. Michele; GALLO, moderate. *Schurtschenthaler, both under the arches, in the Giardino S. Marco outside the Porta S. Michele. beyond the barrack.

Arco once daily, fare 20 kr.

00 inhab., is charmingly situated

Riva, a busy harbor at the N. end of the lake, at the base of the precipitous Rocchetta. The Church of the Minorites, outside the Porta S. Michele, erected in the 16th cent. and adorned with gilding and stucco mouldings, contains several altar-pieces by Guido Reni, Palma Vecchio (?), and others. The Parish Church in the town possesses several modern pictures and frescoes. The watch-tower of La Rocca on the lake, fortified anew since 1850, at present a barrack, and the old Castello, high on the mountain to the W., erected by the Scaligers, greatly enhance the picturesqueness of the place. The situation of Riva is sheltered and healthy, the heat of summer being tempered by the lake. Private apartments may be procured on moderate terms. — Luggage is examined at Riva on the arrival and departure of the steamboats by Austrian and Italian officials respectively.

FROM RIVA TO MORI (P. 47; 10 $\frac{1}{2}$ M.), a station on the Trent and Verona line, omnibus thrice daily in 2 $\frac{1}{2}$ hrs. (fare 90 kr., coupé 1 fl.), two-horse carriage 7 $\frac{1}{2}$ fl., or one-horse 4 fl. The road, which is recommended to pedestrians in cool weather, leads through *Torbole* (*Bertolini), a harbour on the N.E. bank of the lake, and then ascends to the left to *Nago*, whence, before entering the fort, a magnificent *Retrospect of the lake is obtained. The road next traverses a wild and stony mountain ridge, skirts the picturesque little *Lake of Loppio* (666 ft.), and reaches the village of *Loppio*. The village of *Mori* is 2 M. from the station.

EXCURSIONS. To the *Fall of the Ponale (1 hr.), best accomplished by boat (there and back 2 fl. and fee). The waterfall itself, which is formed by the Ponale shortly before it flows from the Val di Ledro into the lake, is insignificant, but its surroundings are picturesque. We disembark at the point where the disused bridle-path from the Ledro valley reaches the lake, ascend a little, passing some ruined houses, and beyond the old bridge, just below the fall, reach the best point of view. — The walk to the fall by the new *Road is also interesting. It leads at a considerable height along the rocky precipices of the W. bank, through a succession of tunnels and cuttings, to the Val di Ledro. At the point where it turns to the right into the valley, a path descending to the left, then ascending, and again descending, leads to the waterfall, and commands the most beautiful views (shade in the afternoon).

The *Monte Brione* (1184 ft.), a hill 1 hr. to the E. of Riva, affords a fine survey of the valley and almost the entire lake. The easiest ascent is from the N. side. The small village of *La Grotta*, at the foot of the *Monte Brione*, 1 $\frac{1}{2}$ M. from Riva, is a favourite afternoon-resort.

A pleasant excursion may be made towards the N.W. to (1 $\frac{1}{2}$ M.) *Varone*, where there is a wild and picturesque *Gorge with a fine waterfall, lately made easily accessible (attendant 20 kr. for each person; ring at the mill). The excursion may be continued by *Cologna* to (2 $\frac{1}{4}$ M.) *Tenno*, from the old castle of which a charming view is enjoyed. The road then traverses richly cultivated uplands, at a considerable height, and leads by *Varignano* to (4 $\frac{1}{2}$ M.) *Arco* (p. 46).

The *Monte Baldo*, a range 45 M. in length, which separates the Lake of Garda from the valley of the Adige, is best ascended from *Nago* (see above). The *Altissimo di Nago* (6970 ft.), the summit towards the N. and the most beautiful point, is reached hence in 5-6 hrs. (guide). Extensive panorama, comprising a great part of Upper Italy, the lake, the valley of the Adige, and the snow-mountains of the Adamello, Presanella, and the Ortler. — The ascent of the *Monte Maggiore*, or *Telegrafo* (7280 ft.), the central point, from *Torri* or *Garda* (p. 189), viâ *Caprino*, in 7 hrs., is fatiguing.

The *Valle di Ledro* affords another interesting excursion (carriage to *Pieve* and back 5 fl.; diligence daily at 3 p. m.). Beginning of the route the same as to the Fall of the Ponale (see above). The road then turns to the W. into a green valley, and leads by *Biacesa*, *Molina*, the pretty *Lago di Ledro* (2135 ft.), and *Mezzolago* on its N. bank, to (6 $\frac{3}{4}$ M. from Riva) *Pieve di Ledro* (Albergo alla Torre). — At *Bezzecca*, $\frac{3}{4}$ M. beyond *Pieve*, opens the *Val Concei*, with the villages of (1 $\frac{1}{4}$ hr.) *Enguiso* and (1 $\frac{1}{4}$ hr.) *Lenzumo* (thence back to Riva direct, by the *Mte. Trattla* and *Campi*, in 3 $\frac{1}{2}$ hrs.). From *Bezzecca* the road leads by *Tiarno*, and through the *Val Ampola*, to (9 M.) *Storo* (Cavallo Bianco) in the *Val Bona*, or *Chiese*, in which, 3 M. higher, lies *Condino* (Torre), the capital of S. Giudicaria.

Beyond *Storo*, and about 1 $\frac{1}{2}$ M. below the bridge over the *Chiese*, the road crosses the *Caffaro* near *Lodrone* (Austrian and Italian frontier), and reaches (1 $\frac{1}{2}$ M.) the *Lago d'Idro*, 6 M. long, $\frac{1}{4}$ M. broad, the W. bank of which it skirts. Opposite (3 $\frac{3}{4}$ M.) *Anfo*, with the mountain-castle *Rocca d'Anfo*, lies the small village of *Idro*. At (3 M.) *Lavenone*, at the S. end of the lake, begins the picturesque *Val Sabbia*, of which the capital is (3 M.) *Vestone* (Tre Spade). At (3 M.) *Barghe* the road divides; that to the E. leads by *Sabbio*, *Vobarno*, and *Volciano* to (12 M.) *Saldò* on the Lago di Garda (p. 187); that to the W. to *Preseglie* and through the *Val Garza* to (15 M.) *Brescia* (p. 189).

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About 10 min. after the steamboat (p. 186) has quitted Riva, the fall of the Ponale, mentioned p. 188, comes into view. *Torbole* (p. 188) lies to the left. The steamer now steers S. to *Malcesine* (2100 inhab.), a good harbour on the E. bank, with an old castle of Charlemagne, which was afterwards a robbers' stronghold. Goethe, while sketching this ruin, narrowly escaped being arrested as a spy by the Venetian government. The castle has since been restored. Beyond it is the rock of *Isoletto*, then *Cassone*, and a little farther the small island of *Trimelone*. The next places of importance are *Castello*, *S. Giovanni*, *Castelletto*, all belonging to the parish of *Brenzzone*, *Montagna* (somewhat inland), and *Torri*. The banks gradually become flatter. The promontory of *San Vigilio*, sheltered from the N. wind by the *Monte Baldo* (p. 188), extends far into the lake, and is the most beautiful point of view on the E. bank. The surrounding hills are planted with vines, olives, and fig-trees. The village of *Garda* (1500 inhab.), beautifully situated in a bay at the influx of the *Tesino*, which descends from the *Monte Baldo*, gives its name to the lake. To the S. in the distance is the peninsula of *Sermione* (p. 186). The next places are *Bardolino* (2500 inhab.) with a harbour, *Cisano*, and *Laxise* (3100 inhab.), another harbour.

Peschiera (see p. 185), at the efflux of the *Mincio* from the lake, is a station on the Milan and Verona railway. The station is on the E. side of the town, not far from the landing-place.

33. Brescia.

Hotels. ALBERGO D'ITALIA (Pl. b; D, 5); ALBERGO REALE, *FENICE (Pl. a; D, 3), Piazza del Duomo; TORRE DI LONDRA; GAMBERO (Pl. c; D, 5), Piazza del Teatro, plain, R. 2, D. 4, B. 1, A. 1, omn. 1/2 fr.; CAPPELLO.

Cafés. Several adjacent to the theatre and in the Piazza del Duomo. — Beer at *Wührer's*, near the Porta Venezia (Pl. G, 4). — *Guzago* is a fair white wine produced in this district.

Photographs: *Rosetti*, Corso Magenta 638; *Capitanio*, Via S. Francesco 1886.

Cabs (Cittadine): 85c. per drive, 1 1/2 fr. per hour.

Railway from Brescia by Cremona to Pavia, see pp. 179, 180; to Bergamo and Lecco, see p. 185; to Verona and to Milan, see p. 185.

Tramway viâ *Crema* (p. 180) and *Lodi* (p. 282) to *Milan* (p. 127).

Brescia (515 ft.), a manufacturing town with 33,400 inhab. (commune 60,700), the capital of a province, and the residence of a bishop, is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence 'Brescia armata') form the staple commodities, and a considerable number of the firearms used by the Italian army are made here. The woollen, linen, and silk manufactories are also worthy of mention.

Brescia, the ancient *Brixia*, which was conquered by the Gauls and afterwards became a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 333), after

an obstinate defence. Five years later it was restored to the dominions of Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under *Haynau*, and some of the buildings still bear traces of damage done on that occasion.

Brescia occupies a place of no little importance in the history of art from having given birth to ALESSANDRO BUONVICINO, surnamed IL MORETTO (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of Brescia. It has been asserted that he was influenced by Titian and the Roman school, but for this there is no reason. Like the Veronese masters, he is distinguished from the Venetian school, with which he has generally been classed, by the comparative soberness of his colouring ('subdued silvery tone'), notwithstanding which he vies with the Venetians in richness and brilliancy, while he sometimes reveals the possession in full degree of the ideality of the golden period of art. Buonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 193) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 192), S. Nazaro e Celso (p. 194), and the Galleria Tosio (p. 193) all contain admirable specimens of his powers. Another eminent master of the school of Brescia, and a contemporary of Buonvicino, was *Girol. Romanino* (1485-1566). — Brescia also contains several interesting antiquities (p. 192).

From the station the town is entered at its S.W. corner by the *Porta della Stazione* (Pl. A, 6), whence the *Corso Vittorio Emanuele* leads N.E. to the Piazza Vecchia and the Piazza del Duomo.

The ***Duomo Nuovo** (Pl. 5; D, 4), or episcopal cathedral, begun in 1604 by *Lattanzio Gambara* (but the dome not finally completed till 1825), is one of the best churches of its period.

INTERIOR. By the first pillar on the right is the large *Monument of Bishop Nava (d. 1831), with groups in marble and a relief by *Monti* of Ravenna; by the first pillar on the left the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith by *Selaroui*, and Hope, by *Emanueli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on the right) a sarcophagus with small *High-reliefs, date about 1500, containing '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High altar-piece an Assumption by *Zoboli*, designed by *Conca*. In the dome the four Evangelists, high reliefs in marble.

Passing through a door between the 2nd and 3rd altar, we descend by 25 steps to the *Duomo Vecchio* (Pl. 6; D, 4), generally called **La Rotonda**, situated on the low ground to the S. of the Duomo Nuovo (if shut, apply to the sacristan of the new cathedral, who lives at the back of the choir of the latter).

This massive structure is circular, as its name imports, with a passage round it, surmounted by a dome, and resting on eight short pillars in the interior. The substructure is very ancient (9th cent.), while the dome and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. On both sides of the pulpit are statues by *Alessandro Vittoria*. At the second altar on the right is the monument of Bishop Lambertino (d. 1349) with reliefs. Altar-piece, an *Assumption by *Moretto* (1526). — Below the dome is the crypt, or *Basilica di S. Filastro*, supported by 42 columns.

Opposite the E. side of the Duomo Nuovo is the entrance to the ***Biblioteca Quiriniana** (*Biblioteca Comunale*, Pl. 19; D, 4; fee

1/2 fr.), comprising 40,000 vols., bequeathed to the town in 1750 by *Cardinal Quirini*. Several curiosities are preserved in a separate cabinet. (Admission daily, except Wed. and Sun., 11-3, in winter 10-3; vacation from 24th Dec. to 1st Jan. and from 1st Oct. to 2nd Nov.; closed on high festivals, and during the carnival.)

A Book of the Gospels of the 9th cent. with gold letters on purple vellum; a Koran in 12 vols., adorned with miniatures and gilding; a *Cross 4 ft. in height (*Croce Magna*), of gold, decorated with gems of different periods (Pegasus, Nymphs, Muses), and portraits of the Empress Galla Placidia and her children Honoria and Valentinian III., resembling modern miniatures, the whole a most valuable specimen of the workmanship of the 8th century. The **Lipsanoteca*, carved in ivory, a cross composed of the sides of an ancient reliquary, with scriptural scenes, of the 4th or 5th century. Consular diptychs of Boëthius and Lampadius (5th cent.); the *Dittico Quiriniano*, carved in ivory, presented by Pope Paul II.; a filigree cross said to have belonged to the Empress Helena. An old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; a MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations ('*Petrarca figurato*') and written annotations; a *Dante* with notes, printed at Brescia in 1487.

The **Broletto** (Pl. 2; D, 3), adjoining the cathedral on the N., is a massive and spacious building of the 12th cent., but was afterwards entirely altered. It was anciently the seat of the municipal authorities, and now contains the courts of justice. Part of it is used as a prison. The campanile on the S. side, called *La Torre del Popolo*, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

To the W., not far from the Broletto, extends the interesting **PIAZZA VECCHIA**, in which rises the ***Palazzo Comunale** (Pl. 16; C, 3), usually called **La Loggia**, the town-hall of Brescia, erected by *Formentone* of Brescia in 1508 on the ruins of a temple of Vulcan, with a 'putto' frieze by *Jacopo Sansovino* and window-mouldings by *Palladio*, of the latter half of the 16th century. The interior was half destroyed by a fire in 1575. The exterior of this imposing structure is almost overladen with enrichments. On the ground floor is a deep hall resting on columns; in front are pillars with columns in the wall. In the angles of the arches is a series of busts of Roman emperors as medallions. The upper floor recedes considerably. The handsome adjacent building on the right, the *Archivio e Camera Notarile*, is probably also by *Formentone*. (The traveller should walk round the whole building.)

On the opposite side of the Piazza, above the arcade, rises the **Torre dell' Orologio**, or clock-tower, with a large dial marking the hours according to the Italian computation (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 241). — To the left rises a *Monument*, erected by Victor Emmanuel in 1864 to the natives of Brescia who fell during the gallant defence of their town against the Austrians in the insurrection of 1849. — The third side of the piazza is occupied by the *Monte di Pietà* (formerly the *Prigioni*), a plain Renaissance building with a handsome loggia.

BRESCIA.

Museo Patrio.

Now the Corso Garibaldi, whence the first cross-
 LEAD leads to the Torre della Palata, a mediæval
 modern spire. To the N. stands the church of
 S. Eodogelista (Pl. 11), with several admirable pictures.
 the right. 3rd Altar: *Moretto, Massacre of the Inno-
 work, conceived in the spirit of Raphael. High-Altar:
 Baptist, Zacharias, St. Augustine, and St. Agnes; in
 Madonna; above, God the Father and a prophet, unfor-
 Maby retouching. — At the next Altar: *School of Bellini*,
 coeence of Romanino): Collecting the manna, Elijah, the Last
 Evangelists, and prophets above; those on the left are by
 Evangelists, and prophets above. At the next altar: *Romanino*,
 angelists, and prophets above. In the Battistero: *Francesco Francia,
 Mary, adored by saints.
 farther to the N. lies the church of S. Maria del Car-
 4; C. 2), with a Renaissance portal and tasteful brick
 tion on the façade. The lunette is filled with a fresco
 vola, and the third chapel on the right contains a coil-
 ing by Foppa, representing the four Fathers of the Church.
 dings to the left of the church enclose two fine courts.
 eeding to the E. from the Piazza Vecchia, and straight
 a N. side of the Broletto, we come to a small piazza, to
 in which is the entrance to the *Museo Patrio (Pl. 17;
 shown daily, 10-3, in summer 10-4, on payment of a fee of
 open to the public free on the first Sunday in each month and
 h Sun. and Thurs. in August; visitors knock at the door),
 1822. The temple of Hercules (?), which was ex-
 ed by Vespasian in A.D. 72 (*Tempio di Vespasiano*), stands on
 by substructure with a projecting colonnade of ten columns and
 pillars to which the steps ascend. The substructions, portions
 the steps, and the bases and parts of the shafts of the columns,
 white marble, are still well preserved. The Cella consists of
 six sections, each of which was dedicated to a different god (per-
 Jupiter, Juno, and Mi-
 The pavement
 the original re-
 the walls are
 on the right
 monument of
 the period ver-
 left are an-
 a relief of a
 statue of a
 light, on which
 field, under her
 feet, ancient plastic art. This is one of the most admirable specimens
 the ornaments, busts now in existence. Also a number of coins and
 a temple, portions of in gilded bronze, fragments of a colossal figure
 on a street opposite the museum descends to a small piazza,
 on which a street to the left leads to S. Clemente. Remains of an

HALL has been restored with the aid
 of mosaic has also been placed here.
 inscriptions from the province. The
 al and other curiosities, ornaments,
 weapons, medals (those of the Napo-
 leon CENTRAL ROOM and the Room on
 nding some interesting marble busts
 most valuable of all, however, is a
 in 1826, a bronze figure about 6 ft. in
 of laurel round her head, a (restored)
 to write, in her left hand, and a (restored)
 This is one of the most admirable specimens
 Also a number of coins and
 fragments of a colossal figure
 decorated breastplate of a horse, etc.

ancient edifice are built into the wall of the house No. 285 in the small piazza.

S. Clemente (Pl. 20; E, 4) is a small church containing the tomb of *Moretto* (p. 190; immediately to the left) and five of his works.

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naïveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, *St. Ursula; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech, both retouched. *High altar-piece, Madonna with St. Clement and other saints, peculiarly arranged.

A little to the S.E. of this point is the church of **S. Maria Calchera** (Pl. F, 4), which contains a Magdalene by *Moretto* (1st chapel to the left) and a St. Apollonius by *Romanino* (3rd chapel to the right).

The ***Galleria Tosio** (or *Pinacoteca Municipale*, Pl. 21; E, 4), situated a little to the S. of S. Clemente, in the Contrada Tosio, Quartiere VIII., No. 596 (admission same as to the Museo Patrio, see above), bequeathed with the palace to the town by Count Tosio, contains a number of ancient and modern pictures, drawings, engravings, modern sculptures, etc. The most valuable of its contents are a number of paintings by *Moretto* (p. 190).

In a room on the GROUND-FLOOR, the Laocoon, a group in marble by *Ferrari*; bust of Galileo by *Monti*; copies of Canova's colossal busts of himself and Napoleon, by *Gandolfi*; **Moretto* (*Buonvicino*), Virgin enthroned and Saints, from the church of St. Eufemia.

FIRST FLOOR. In the ante-chamber a bust of Count Tosio by *Monti*, drawings, and frescoes by *Romanino*. Handsome inlaid reading-desk by *Fra Raffaello da Brescia* (16th cent.).

I. Room (immediately to the left of the entrance): 2. *Fra Bartolommeo* (more probably *Sogliani*), Holy Family; 3. *Moretto*, Annunciation; 5. *Civerchio*, St. Nicholas; 6. *Moretto*, Portrait; 12. *Fr. Francia*, Portrait; 13. *Caravaggio*, Flute-player; 16. Portrait in the style of Giorgione; miniatures and drawings.

II. Room: 1. *Mombello*, Presentation in the Temple; 2. *Giov. Batt. Moroni* (a pupil of *Moretto*), Portrait (1560); 8. *Romanino*, Descent from the Cross; *12. *Lor. Lotto*, Nativity, 'a scene, the pleasing nature of which is dignified by the nobleness of the angelic forms'; 14. *Moroni*, Portrait; 15. *Fr. Francia*, Madonna; 16. *Moretto*, Herodias. — *18. *Moretto*, The Disciples at Emmaus: — 'The picture is of a deep warm tone and rich substantial handling with types in which form is less striking for selection than earnestness. A very decided realistic feeling prevails in the outspoken nature of the movements and expressions, which have the strong and straightforward bluntness of middle or poor class life. . . . *Moretto* strives to give the Saviour, whose face is really not above the common, a calm and settled air. . . . He comes exceptionally near Titian here by vigorous realism and a happy introduction of varied incident and motive thought'. — *C. & C.*

III. Room: 2. *Ferramola*, Bearing of the Cross; 5. *Moretto*, Passion scene; 10. *Gambara*, Apollo; 20. *Moretto*, Descent of the Holy Ghost; *24. *Raphael*, Christ with the crown of thorns and stigmata, teaching (1505); 22. *Cesare da Sesto* (?), Youthful Christ. — The cabinets contain interesting engravings, old woodcuts, and drawings (*A. Dürer*). — In the PASSAGE a bust of Eleonora d'Este, by *Canova*; drawings; in the adjacent cabinet, a boy treading out grapes, by *Bartolini*. — Corridor with engravings. — IV. Room: Modern pictures. — V. Room: *Baruzzi*, Silvia, statue in marble, from Tasso. — VI. Room: 11, 19. *Mass. d'Azeglio*, Landscapes. — VIII. Room: *1. Night, *2. Day, by *Thorvaldsen*. — IX. Room. Sculptures: *Gandolfi*

(after *Thorvaldsen*), Genius of music; *8. *Thorvaldsen*, Ganymede. — The other rooms contain modern pictures.

S. Afra (Pl. 1; E, 5), situated in the street leading from the Museo Patrio, was erected in 1580 on the site of a temple of Saturn, but has been entirely modernised.

High altar-piece, by *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the N. door, **Titian* (or *Giul. Campi*?), Christ and the adulteress (generally covered). Over the N. altars: 2. *P. Veronese*, Martyrdom of St. Afra (in the foreground, among the be-headed martyrs, is the head of the painter); 1. *Palma Giovane*, Brescian martyrs.

S. Nazaro e Celso (Pl. 13), in a street leading off the Corso Vitt. Emmanuele, built in 1780, contains several good pictures.

*High altar-piece by *Titian*, in five sections, the Resurrection being the principal subject, on the right St. Sebastian, on the left St. Nazarus and St. Celsus with the portrait of Averoldo, the donor of the picture; above these the Annunciation (1522). This work was delivered in 1522, and long remained an object of study to the artists of the Brescian school (*C. & C.*). Over the 2nd altar on the left, *Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (1541): — 'In elegance of proportion, in sympathising grace of attitude and pleasant characteristic faces, this altar-piece is the very best of its kind, cold perhaps in silver-grey surface but full of bright harmony and colour' (*C. & C.*). Over the 3rd altar on the right, Ascension of Christ (1541), over the 4th altar on the left, Nativity, with S. Nazaro and S. Celso, also by *Moretto*, sadly damaged.

Madonna dei Miracoli (Pl. 22; B, 5), near S. Nazaro, a small church with four domes and richly decorated façade in the early Renaissance style, was erected at the end of the 15th cent.; 1st altar on the right, a **Madonna* and Child, with St. Nicholas, by *Moretto* (1539), exhibiting the technical powers of the master at their highest. — A little to the N. is the church of **S. Francesco** (Pl. 8; B, 4), which contains (on the high-altar) a **Madonna*, with six Franciscan monks, by *Romanino*, in a frame by *Franc. Sanson* (1502), and a picture of *SS. Margaret, Francis, and Jerome by *Moretto* (3rd chapel to the right). The choir-stalls are also by Sanson (1483).

S. Maria delle Grazie (Pl. 23; A, 2), near the Porta S. Giovanni, contains two good works by *Moretto*: over the 4th altar on the right St. Antony of Padua and St. Antonius the Hermit, and over the high-altar a Nativity of Christ.

About $\frac{1}{2}$ M. from the Porta Milano (Pl. A, 3) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the high-road.

34. From Brescia to Tirano in the Val Tellina.

Lago d'Isèo. Monte Aprica.

Distance about 81 M. RAILWAY to *Paratico*, on the Lago d'Isèo, 24 M., in $1\frac{1}{2}$ hr. (fares 4 fr. 35, 3 fr. 5, 2 fr. 20 c.). STEAMER on Lago d'Isèo to *Lovere* twice daily in $2\frac{3}{4}$ hrs. (fares 2 fr. or 1 fr. 40 c.). POST-OMNIBUS from *Lovere* to *Edölo* daily in 7 hrs. (one-horse carr. 15 fr.). CARRIAGE with one horse from *Edölo* to *Tirano* in 6 hrs. (fare 25-30 fr.).

This route is recommended to travellers who are already acquainted

with the Lake of Como, and who desire to reach the upper Val
and the Stelvio or Bernina (R. 5). The scenery from Iseo onw
beautiful the whole way.
From Brescia to (6 M.) Palazzolo, see p. 185. Our line
diverged on the left bank of the Oglio, then (24 M.) Par
near Iseo. On the opposite bank of the river lies Sarnico (*L
a pretty, quaint-looking town with walls and towers, c
near Iseo, commanding a superb view. Sarnico is the terminus of t
steamerboats plying on the Lago d'Iseo.

The Lago d'Iseo (*Lacus Sebinus*, 620 ft. above the sea-level
about 15 M. in length from N. to S., about 1000 ft. deep in th
centre, and averaging $1\frac{1}{2}$ M. in breadth, somewhat resembles a
S in form. The Oglio enters the lake between Pisogne and Lover
and emerges from it near Sarnico. The scenery vies in beauty
with that of the Lago di Garda, the soil is admirably cultivated,
and the vegetation of a luxuriant, southern character. The Mezz-
Isola, an island $1\frac{1}{2}$ M. in length, consisting of a lofty ridge
descending precipitously on the E. side, rises picturesquely and
boldly in the middle of the lake. Along the E. bank of the lake,
from Iseo to Pisogne (see below), runs the high-road from Brescia
to Milan, which is little inferior in boldness to that on the banks
of the Lake of Como. It is carried through a number of galleries
and supported by solid masonry, and commands magnificent views of
the lake and of its banks.

From Sarnico the STEAMER at first steers to the W. to Iseo
(Leone), a busy little town, with walls and an old castle. Its in-
dustries are oil-pressing, dyeing, and silk-spinning. We then
turn to the N. and call at Sulzano and at the fishing-village of
Peschièra, on the Mezz' Isola. To the S. of Peschiera lies the islet
of S. Paolo. The next station (E.) is Sale-Marasino, consisting of
a long row of houses. The steamer now passes a small island with
the ruins of the monastery of S. Loretto on the right, and reaches
Marone, at the W. base of Monte Guglielmo (6414 ft.). We then
cross to Riva di Sotto on the W. bank (not touched at by all
steamers), return to Pisogne on the E. bank, pass the mouth of the
Oglio (see above), and reach —

Lovere (*S. Antonio, or Posta; Leone d'Oro; Roma), a busy
little place, beautifully situated at the N.W. end of the lake. The
church of the Madonna dell' Assunta contains several pictures by
Moroni, and a monument by Canova. The long and handsome Pa-
lazzo Tadini contains a collection of antiquities, pictures, and na-
tural history specimens. — A good road leads from Lovere through
the Val Cavallina to (6 hrs.) Bergamo (p. 183).

The ROAD FROM LOVERE TO EDOLO leads through the *VAL
CAMONICA, one of the finest valleys of the S. Alps, yielding rich
crops of maize, grapes, mulberries, etc., and enclosed by lofty,

oded mountains. It also produces a considerable quantity of silk and iron. The dark rocks (verrucano) here contrast peculiarly with the light triassic formations. The valley is watered by the *Oglio* (see above), which the road crosses several times. Near *Cividate*, at the height, is a very picturesque deserted monastery. Near *Breno* a broad hill, planted with vines and mulberries, and surmounted by a ruined castle, rises from the valley.

14 M. (from Lovere) *Breno* (*Pellegrino; Italia*), the capital of the *Val Camonica*. To the E. rises the *Monte Frerone* (8675 ft.). The road now crosses a mountain-torrent descending from *Monte Pizzo*, the indented crest of which peeps from an opening on the right. A massive mountain of basalt here extends towards the road, and columnar basalt is visible at places near the summit. At *Capo di Ponte* (1374 ft.) the character of the scenery suddenly changes. The valley contracts, maize and mulberries are rarer, while numerous chestnut-trees flourish on the slopes of the valley itself. The road ascends slightly.

1/2 M. *Edolo* (2287 ft.; **Leone; Due Mori; Gallo*), a mountain-village possessing iron-works, lies on the *Oglio*, here descending on the rocks, and is overhung on the E. by the *Monte Aviolo*.

TONALE ROUTE, diverging here to the N. E. to the *Monte Tonale*, leads on the E. side of the *Monte Tonale*, which forms the boundary between Lombardy and the Tyrol, through the *Val di Sole* (*Sulz*), the *Val di Non* (*Nonsberg*), which descend to *S. Michele* (or *Wälsch*), a station on the railway from *Botzen* to *Verona* (p. 44), in the *Adige*.

A new road to *Tirano*, which crosses numerous bridges and is almost entirely on masonry, gradually ascends from *Edolo* on the E. side of the *Val di Corteno*, affording pleasant retrospects of the *Val Camonica*, and the snow-peaks of the *Adamello* in the background. 1 1/2 M. *Cortenedolo*, then (2 1/2 M.) *Galleno*, whence the N. leads over the *Monte Padrio* in 3 hrs. to *Tirano*. The road now crosses the *Corteno*, and re-crosses it again at the foot of *S. Pietro*, not far from the summit of the (6 M.) *Monte S. Pietro* (4049 ft.). About 3/4 M. beyond the pass, near the village of *Aprica*, stands the new **Albergo dell' Aprica*.

The road now enters the *Val Tellina*, with *Sondrio* in the background, and is well disclosed. The broad, gravelly bed of the *Adda* and the rapids frequently caused by the stream are well seen.

Several of the snowy peaks of the *Bernina* come in view to the N.; lower down, above *Tresenda*, rises the square tower of *Teglio*. On the road is the *Belvedere* (Inn), 1 1/2 M. from *Tresenda*. Fine *View of the valley of the *Adda*.

The newly constructed road now descends through plantations of chestnuts, in a long curve, to *La Motta*; it finally reaches the bottom of the valley by means of two tunnels, and enters the *Val Camonica* near *Tresenda* (p. 158). From *Tresenda* to (6 M.) *Leone*.

158. Comp. *Baedeker's Eastern Alps*.

V. Venetia.

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The N.E. part of Italy, named *IL VENETO* after the ancient *Veneti*, is divided into the nine provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is slightly larger than that of Lombardy, while its population of 2,790,300 souls is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed about as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Mincio*; but the *Friuli*, or ancient county of *Forum Julii*, the border-land to the E. of the *Piave*, consists of very inferior soil, owing to the debris brought down by the Alpine streams. The '*Furlanians*', the poor inhabitants of the *Friuli*, speak a patois of their own.

The *VENETIAN DIALECT* no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts, however, of having been frequently used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*; and another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*. The history of the country has always been influenced by the proximity of the sea, and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance $2\frac{2}{3}$ inches only, and latterly little more than $\frac{1}{4}$ inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Adige*, *Bacchiglione*, *Brenta*, and other coast rivers, terminate in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies $15\frac{1}{2}$ M. from the coast, and while the *Po* formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*lidi*), and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference $1\frac{1}{2}$ ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Veneti*, with whose language and nationality we are unacquainted, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the Po, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B.C. 880. In the 3rd cent. the *Veneti* together with the *Cenomani*, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B.C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus no fewer than 500 citizens of knightly fortune (i. e. upwards of about 4500). The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befel *Altinum*, an important commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance as the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first *Dux* or *Doge* is said to have been *Paulucius Anafestus* (d. 716). In 809 the islands warded off an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of *Rivoalto*, *Malamocco*, and *Torcello*, which were the most secure. *Rivoalto* was selected as the seat of government, and here accordingly the city of Venice was founded. *Angelus Participotius* (819) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of both, and the great depôt of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7) as their cognizance, and his name as synonymous with the republic, while their supreme official functionary was styled 'Procurator of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusade led the Venetians to obtain a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scala in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1406, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquer-

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VERONA.

36. Route.

ed extended to about 12,200 sq. M., 1 (1200 sq. M.) and the settlements in the threw the Republic, which had long 1 15th and 16th May, 1797, Venice was e *Serapung & Althaus*, this being the first been captured by an enemy. In the P. adjudged to Austria, but by the Peace c were compelled to cede it to the Kingd- lion it was again awarded to Austria, b when in consequence of the events of 11 with the Kingdom of Italy.

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35. Verona.

Arrival. There are two stations at Verona: (1) The *Stazione / Vercovo* (or *Porto Vercovo*, Pl. 1, 6), the central station for the train all the lines, about 1½ M. to the E. of the Piazza Brà; (2) The *Stazione Porto Nuovo* (Pl. 2, 6), where the ordinary trains only stop, ¼ M. to S. of the Piazza Brà, convenient for travellers for Ala, Milan, and B. tan. — The traveller about to leave the country should provide him in good time with gold (comp. inland rail, Railways).

Hotels. *Hôtel Royal des Deux Tours* (della Des Touri, Pl. 2, 2, B. from 2, L. 1, A. 1, D. 5, 1½ fr., with baths; *Grand Hôtel de Louvaine* (Pl. 2, 2, B.), similar charges, also with baths, both in the cen of the town; *Hôtel Raimond al Grand Palais* (Pl. 2, 2, B.), on the Cor near the Piazza delle Erbe, R. from 2½, D. 5, A. ½ fr. — Italian house: *Albergo & Trattoria Cola* (also called *S. Lorenzo*, Pl. 2, 2, B.), prettily situated on the Adige, Riva di S. Lorenzo, in the third narrow str W. of the Porta Borsari, R. 2½, L. ½, A. ½, omnibus ¼ fr.; *Cosimo d'Ono* (Pl. 2, 2, B.), in the street of that name, close to the Piazza Brà, R. 2½ fr., L. 50, A. 50 c., omni. 1 fr., well spoken of; *Agostina Neri*, R. 1½ B. 1½ fr., A. 50 c.; *Emilia d'Ungheria*, near the Piazza delle Erbe, unpretending, well spoken of; *Ala d'Italia*, near the Porta Vercovo (Pl. 1, 6). **Restaurants.** *Sturvo* *Bar* of *Giardino S. Luca* (with baths), 1 the W. of the Piazza Vittorio Emanuele, on the right, outside the Portico; *Trattoria Cola*, and the other Italian inns; *Crosta*, near the Ponte della Navi (p. 207). — *Caffè* (cup of coffee 20 c., 'pasta' to eat with it, 10 c.), *Europe* and *Vittorio Emanuele* in the Piazza Brà, where a military band plays every evening. *Caffè Dante*, Piazza de' Signori.

Picnics, called 'Bronghams'. For drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening 30 c. per hr. more. From the station to the town and vice-versa 1 fr. These fares are for 1-2 pers.; for each additional pers. one-third more. — Omnibus from the station to the town 30 c.

Bookeller. *H. F. Münster*, in the Via Nuova (p. 204).

The sights of Verona may be seen in one day: begin with the *Arco* and *Piazza Brà*, then cross the Adige to the *Palazzo Pompei* (on the way to which is *S. Formo Maggiore*, p. 207), return by the *Via Ponte Navi* to the *Piazza de' Signori*, with the tombs of the *Scaligers*, see *S. Anastasio*, and the *Cathedral*, and cross the *Ponte di Ferro* to *S. Giorgio*, drive along the *Corso*, from the *Porta Borsari* to the *Porta Stappa* and *S. Sene*, and finally to the *Giardino S. Luca*.

Verona (157 ft.), the capital of a province, with 68,000 inhab. and a garrison of 8000 men, situated at the base of the Alps, on the rapid Adige, which is crossed by five bridges, is next to Venice the principal town in Venetia. On coming into the possession of the Austrians in 1814 Verona was strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. It was restored to Italy

in 1866 and is still a fortress of the first class. It is the seat of the commandant of the III. Army Corps.

Verona, founded by the Rhaetians and Euganeans and afterwards occupied by the Celtic Cenomani, was made a Roman colony in 89 B.C., and soon became one of the most prosperous towns of Upper Italy. Its castle of S. Pietro was a favourite residence of the Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife Rosamunde, daughter of the conquered ruler of Verona, whom he had forced to drink wine from her father's skull. The Frankish monarch *Pepin* ruled here, and, after the Carolingian epoch, *Berengarius I.* Verona headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests of the Guelphs and Ghibellines the terrible *Ezzelino da Romano* endeavoured to establish a lordship at Verona. After his death in 1259 *Mastino della Scala* was elected Podestà; and the great princes of his house inaugurated a happier and brilliant period for the city. Mastino was murdered in 1277, but his brother and successor *Albert* secured the supremacy of his line. Romeo and Juliet are said to have loved and died in the reign of Albert's son *Bartolommeo* (1301-1304). The most eminent member of this illustrious family was *Can Francesco*, called *Can Grande* (1312-1329), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its members. *Mastino II.* at first conquered Brescia, Parma, and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorio* in 1359; and in 1387, the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Gian Galeazzo Visconti*, Lord of Milan. Through the widow of the last the town passed in 1405 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of ARCHITECTURE Verona is a place of considerable importance, not only on account of its mediæval buildings, but as the birthplace of *Fra Giocondo* (1435-1514), one of the most typical masters of the early Renaissance, whose works are to be found at Venice, Paris, and Rome, and as the residence of *Michele Sammiccheli* (1484-1559), the most famous military architect of Upper Italy, who imparted to the palaces some of the features of fortified castles. In judging of the Verona palaces, we must bear in mind that it was customary here, as at Genoa and other towns to adorn the façades with paintings. The painted façades of houses near S. Fermo, the Porta Borsari, Piazza delle Erbe, the Palazzo Tedeschi (p. 205) and others, recall the style of Paduan masters of the 15th cent., and are perhaps traceable to the influence of Mantegna. — The most distinguished Veronese PAINTERS of the 15th cent. were *Vittore Pisano* (*Pisanello*), the celebrated medallist, *Liberale da Verona*, *Fr. Morone*, and particularly *Girolamo dai Libri* (1474-1556). The artists of a later period, such as *Paolo Cagliari*, surnamed *Veronese* (1532-88), belong more properly to the Venetian school.

The highly picturesque **Piazza delle Erbe* (Pl. E, 3), the fruit and vegetable market, was formerly the forum of the Republic. At the upper end of it rises a *Marble Column*, which bore the lion of St. Mark down to 1797 to indicate the supremacy of the Republic of Venice. Opposite is the *Palazzo Trezza* (formerly *Maffei*; 1668), with a façade overladen with enrichment, and a curious spiral staircase in the interior. The *Casa Mazzanti*, at the corner to the right, is adorned with frescoes by Cavalli (16th cent.). The *Fountain*, which dates from the time of Berengarius, is adorned with a statue of 'Verona', part of which is ancient. The *Tribuna*, with its canopy

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ly called *La Gioconda* of the finest', which was ban for strict bronze statues the door is the etians: 'Pro of celebrated us Vitruvius, and friend of rated Veronese or are several er in the court). anned by arch- tature of Scipion- icturesque Foun er which Martin

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Over the church-door the sarcophagus and equestrian statue of *Can Grande* (*Francesco della Scala*, d. 1329), the patron of Dante; adjoining it, also on the church-wall, the monuments of *Giovanni della Scala* (d. 1350) and of *Mastino I.* (d. 1277). On the side next to the Piazza dei Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue. The largest of the monuments, that at the corner of the street, was executed by *Bonino da Campiglione* for *Can Signorio* (d. 1375) during his life-time; it is embellished with statues of Christian heroes and virtues. (The custodian lives in a house to the right of the entrance to the church, fee 30c.).

We now proceed through the Vicolo Cavaletto to the Corso, at the E. end of which rises **S. Anastasia* (Pl. F, 2), a fine Gothic church begun about 1261, with a brick façade, a portal subsequently covered with marble, ancient sculptures in the lunette, and a fresco of the 14th century.

The INTERIOR, borne by 12 circular columns, is remarkable for boldness and symmetry of proportion; the vaulting is painted in the late-Gothic style. On the first column to the left is an ancient capital, used as a basin for consecrated water, and supported by a humpbacked dwarf (*Gobbo*), executed by *Gabriele Calari*, father of Paolo Veronese. By the first altar to the right is the monument of Fregoso, by *Danese Cattaneo* (1565). The 2nd and 8rd altars are enclosed in admirable frame-works of white marble. The frame-work of the 4th altar is a reproduction of the Arco de' Gavi (p. 207); the altar-piece is a St. Martin by *Caroto*. The small adjoining chapel contains a painted group of the Entombment, executed in the 15th century. In the right transept is a Madonna with saints by *Girolamo dai Libri* (1512). The chapel of the Pellegrini, on the right by the high-altar, is adorned with terracotta reliefs of the 14th cent., representing the history of Christ from the Nativity to the Resurrection; on the outside, above the arch, are the remains of a fresco of St. George, by *Pisanello*. In the choir, to the left, is the monument of General Sarego (1432), with fine 'intarsia' work. — Above the 4th altar to the left is a Descent of the Holy Ghost by *Giolsino*, and by the 1st altar on the same side is a St. Paul by *Cavazzola*; both altars are also adorned with sculptures of the 15th cent.

To the left of the church, over a gateway, is the dark marble sarcophagus of a Count Castelbarco, and in the gateway three others. — Route hence through the Corso Cavour to the Arena, see p. 204. — The small church of *S. Pietro Martire* contains a fresco by Falconetto. We now proceed to the right to the —

Cathedral (Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th century. The pointed windows in the façade were inserted at a later date. Behind the columns of the handsome portal are Roland and Oliver, the two paladins of Charlemagne, in rough half-relief, executed according to the inscription by one *Nicholas* (12th cent.). The columns in front rest upon griffins. By the side-wall rises an unfinished campanile, designed by *Sammicheli* and resting upon an ancient basis.

The interior, which consists of nave and aisles, with eight red marble pillars, contains an elegantly wrought rood-loft of marble, designed by *Sammicheli*, above which is a bronze crucifix by *Giambattista da Verona*. Above the front chapels are several good frescoes (restored), those on the right by *Falconetto*, those on the left by pupils of *Mantegna*. The Adoration of the Magi, at the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolsino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument enclosed in a beautiful Renaissance frame-work by *Giuseppe del Ebreo* (1508). The choir is adorned with scenes from the life of the Virgin, executed by *Torbido* from drawings by *Giulio*

Romano. — Near the 1st altar on the left is the tomb of Bishop Galeasio, by Sansovino, and above it is an 'Assumption by Titian, painted about 1548. 'Without the majestic grandeur of the Assunta of the Frari (p. 267), this fine composition is striking for its masterly combination of light and shade and harmonious colours with realistic form and action' — C. & C.

The arches of the handsome *Cloisters* rest on double columns of red marble in two stories, one above the other (entrance to the left of the façade, then turn to the left again opposite the side-entrance).

To the N. of the choir is a corridor leading to S. Giovanni in Fonte, the ancient Baptistry, of the 12th cent.; the font is embellished with *Reliefs of about 1200. The adjacent *Vescovado* contains the *Biblioteca Capitolare* with its precious MSS. (palimpsests), among which Niebuhr discovered the *Institutiones* of Gaius.

In Veronetta, on the left bank of the Adige, to which the Ponte Garibaldi leads (toll 2c.), is situated S. Giorgio in Braida (Pl. F, 1; if the principal gate is closed, entrance by side-door on the N.), reconstructed in the 18th cent. under the superintendence of Sammicelli.

The
On
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painter
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Moretto
Paolo I
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ed interior contains some admirable pictures;
over the door, Baptism of Christ, by Tizianetto;
t. Ursula and her companions, the Saviour above,
anc. Caroto; 4th altar on the left, *Madonna with
other above, three angels with musical instruments
Libri (1529); 5th altar on the left, St. Cecilia, by
in the choir the Miracle of the Snow, by Tizianetto;
left, the Shower of manna, by P. Verone-
altar-piece, *Martyrdom of St. George, by P. Verone-
the highest rank: — 'E
it were one which actually
ands of moderation, avoiding
power of exhibiting his gorgeous colouring in the
dance'. — (Borchardt's 'Glosses').

The via S. Giorgio leads hence to the S.E. to the old cathedral of Sto. Stefano (Pl. G, 1), probably erected in the 11th cent. on the site of a still earlier church. The interior has a flat roof and a raised choir, with the episcopal stall at the back; to the left a figure of St. Peter (14th cent.). The crypt contains the tombs of the old bishops.

Nearly opposite this church is the *Ponte della Pietra*, built by Fra Giocondo (p. 200); the first two arches date from the Roman period. At the bridge begins the ascent to the Castello S. Pietro (Pl. G, 2; permission obtained at the commandant's office at the entrance), the ancient castle of Theodorico the Great (p. 200). It was entirely remodelled by Galeazzo Visconti in 1393, destroyed by the French in 1801, and reformed by the Austrians in 1849. At its base, immediately below the bridge, are the remains of a semicircular antique Theatre (Pl. G, 2), excavated in the court of a private house, and interesting to antiquarians.

On a low eminence in front of the theatre stands the little church of SS. Siro e Libera, in which it is said the first mass was read in Verona. The tradition is probably owing to the ancient vaulting at the back of the altar.

in Valle, S. Maria in Organo,
19.

(p. 202) begins the Corso CAVOUR
of the town, in which a number
In the Corso, about midway, rises
an ancient triumphal arch or town
th of the street, consisting of two
alleries above them, and a façade
erected A. D. 265.
t, is the church of the Santi Apos-
and a Romanesque apse. We next
19), the handsome *Palazzo Bevil-
ge windows. Opposite is the small
, with two towers which probably
Then on the right, No. 38, the Pa-
le side, No. 44, the *Palazzo Canossa*,
ne portico and columned court, but
(frescoes by Tiepolo in the porta').
he *Castello Vecchio* (Pl. C, 3), the
, now an arsenal, connected with
dige by a handsome bridge (not
14th century.
ence to the W. to S. Zeno (p. 205),
to S. Bernardino (p. 205), while
he S. to the Porta Stappa (p. 205).
connected with it by several streets,
probably from 'pratum', meadow).
On the E. side this square is
man amphitheatre, erected under
nd known in German lore as the
O). It is 106 ft. in height, 168 yds.
self 83 yds. long, 48 yds. wide),
the amphitheatre (entrance from
, fee 50 c.) rise 45 tiers of steps,
width, of grey marble (modern),
0,000 spectators could sit, while
standing-room on the wooden plat-
so doors at the ends of the longer
rena itself, while the spectators
as both on the inside and outside.
al view. Equestrian performances,
s, etc., frequently take place in
minating near the Arena, and
is one of the principal thorough-
Piazza delle Erbe (see p. 200).
it to the right, are the *Palazzo*

The PORTAL, the columns of which rest on lions of red marble, is embellished with rude but interesting marble reliefs of scriptural subjects executed by *Nicolaus* and *Wiligelmus* in 1139. In one of them Theodoric, 'degnissimo re d'Italia', is represented as a wild huntsman speeding headlong to the devil. At the top of the lintels are reliefs of the months. The doors are covered with rude reliefs in bronze.

The INTERIOR is borne by alternate pillars and columns. In the corner to the right is an ancient octagonal font, behind which is a fresco of S. Zeno, dating from the 14th century. The holy-water basin, by the 1st column to the right, rests upon the inverted capital of an antique column. Opposite is a large ancient vase of porphyry, 28 ft. in circumference, beyond which is a fine Gothic crucifix. — On the choir-screen are statues of Christ and the 12 Apostles, of the 13th cent., in marble, some of them painted. — The walls to the left of the choir are covered with frescoes of the 16th cent., behind which are traces of others of the 12th; to the right are frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, on each side of which are four columns of brown marble, resting on lions and bulls, each in one block. — To the right in the Choir, above the crypt, is the very ancient painted marble figure of St. Zeno, Bishop of Verona (about 9th cent.), holding his episcopal staff and (as patron-saint of fishermen) a fishing-rod with a silver fish. — Behind the high-altar is a fine *Picture (covered) by *Mantegna* (1460), in excellent preservation, but unfortunately hung too high. On a throne of stone in the middle of a colonnade sits the Madonna with the Infant Christ, with angels playing on instruments at her side and on the steps. In the left wing are SS. Peter, Paul, John, and Augustine; in the right wing are SS. John the Baptist, Gregory, Lawrence, and Benedict. The striking effect of this great work is enhanced by remarkably rich accessories. (The three lower pictures are copies.)

The approach to the spacious CRYPT, in accordance with the ancient plan which has been followed in the restoration of the building, occupies the entire width of the church. It contains the tomb of St. Zeno and ancient sculptures and frescoes; the capitals of the 40 columns are mediæval, some of them bearing the name of the sculptor.

A door in the N. aisle leads to the admirably-preserved *Oloisters, with elegant double columns and a projecting structure, restored (according to an old inscription) as early as 1123. Immediately to the right two tombstones are recognised as pertaining to the Scaliger family by the ladder represented on them. — On the S. side of the church is a small disused *Churchyard*, whence a general view of the church with its campanile of 1045 (restored in 1120) is best obtained. At the entrance to a disused Mausoleum, with a sarcophagus and two columns (descent by 12 steps), a stone bears the inscription, '*Pipini Italiae regis, Magni Caroli imperatoris filii piissimi sepulcrum*'. Adjacent is a very large Roman sarcophagus.

We next visit the S. E. QUARTERS of the town. To the S. E. of the Piazza delle Erbe (p. 200) runs the VIA S. SEBASTIANO (Pl. E, 3, 4), in which a hat over the gateway of a court opposite the Palazzo Sambonifazi is said to indicate the house of Juliet's parents (Capuletti; p. 208). — Farther on, close to the church of *S. Sebastiano* (Pl. F, 4) is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, summer 9-4), founded in 1860, which contains numerous documents from the suppressed monasteries.

The VIA PONTE NAVI, the S. prolongation of the Via S. Sebastiano, leads to the Ponte delle Navi. In this street, on the left, at the corner of the Corticella Leoni, and built into the side of a house rises the *Arco de' Leoni, the half of a Roman double gateway,

coeval with the Porta de' Borsari, but more *delicately* executed, and bearing an inscription partially preserved. Behind it are the remains of a still older arch.

A little farther on is the Gothic church of **S. Fermo Maggiore** (Pl. E, F, 4), erected at the beginning of the 14th century. The architecture of the exterior, with its façade of brick, enriched with marble, is worthy of inspection.

The INTERIOR, which is destitute of aisles, has been modernised; beautiful old ceiling in walnut-wood, and remains of good frescoes of the 14th century. By the 3rd altar to the right is an Entombment, a relief of the 15th century. In the right transept is a reproduction of the ancient Arco de' Gavi (at the Castello), which was removed in 1805. To the right, above one of the arches of the choir, is a fresco, possibly executed by *Giotto*, with portraits of William of Castelbarco, who reconstructed the church in 1313, and of Prior Daniel Guzman, who furnished the wooden ceiling. In the chapel to the left of the choir is a St. Anthony by *Liberale da Verona*. The chapel adjoining the left transept contains the monument of the physician Girolamo della Torre by *Riccio* (the originals of the bronze reliefs were carried off by the French, and are in the Louvre). Above the left side-entrance is a Crucifixion, the best of the 14th cent. frescoes. The Cappella Brenzoni, to the left of the principal entrance, contains reliefs by the Florentine *Russi* (1420), and a ruined fresco of the Annunciation by *Pisanello*. — Outside the main entrance, to the left, is the sarcophagus of Fracastoro, body-physician to Can Grande.

The *Ponte delle Navi* (Pl. E, 4) in the vicinity, which commands a good survey of S. Fermo, was erected to replace a bridge across the Adige, which was destroyed by an inundation in 1757.

Immediately to the right beyond the Adige, at the beginning of the promenade, is the ***Palazzo Pompei alla Vittoria** (Pl. F, 5), erected by *Sammicheli* about 1530, presented by the family to the town in 1857, and now containing the *Museo Civico* (fee 1 fr.).

The GROUND FLOOR contains collections of natural history (fossils from the Monte Bolca) and antiquities, the latter including Roman and Etruscan bronzes, marble sculptures and vases, Roman silver-plate, and Lombardic gold ornaments.

The *Pinacoteca* or picture-gallery, on the first floor, contains works principally of the Veronese school. The first and second rooms contain the *Galleria Bernasconi*, presented to the town by Dr. Bernasconi.

I. Room: (right) 70. *Tiepolo*, Saints; 52. *Cesare Vecellio*, Madonna; 51. *Morone*, Portrait; *33. *Paolo Veronese*, A Venetian woman; 12. *Caravaggio*, Joseph's brethren.

II. Room: (right) 148. *Franc. Buonsignori*, Madonna; 150. *Spagna*, Martyrdom; 138. *Girolamo dai Libri*, Madonna; 147. (above the door) *Vinc. Catena*, The Magi; 155. *Fr. Francia*, Madonna with two saints; 153. *Parmeggianino*, Holy Family; 115. *M. Basaiti*, St. Stephen; 123. *Zenale*, Madonna; 122. *Cima*, Madonna; 114. *Caroto*, Holy Family; 121. *Garofalo*, Annunciation; 120. *Perugino*, Madonna; 113. *Tintoretto*, The plague at Venice; 104. *Amberger*, Portrait of the 'Scholar Falb'; 86. *Giov. Bellini*, Presentation in the Temple; *95. Adoration of the Shepherds, attributed to *Raphael*, a charming picture of the Umbrian school; *94. *Fra Bartolomeo* (?), Head of Christ; 93. *Correggio*, Head of a child; 79. *B. Montagna*, Two bishops.

III. Room: 208. Copy of the Picture by *P. Veronese* in S. Giorgio (p. 203); *200. *Giovanni Bellini*, Madonna; *199. *Moretto*, Madonna; 190. *Falconetto*, Miraculous Appearance of the Virgin; 189. *Giolfino*, Achilles at Scyros; 182. *Morone*, Madonna.

IV. Room (to the left of the 1st): (right) 288. Drawing by *Mantegna*; 252. *Giolfino*, Madonna; *Paolo Veronese*, (above the door), 256. Holy Family,

VERONA.

Tomb of Juliet.

272. Franc. Carolo,
t of Gualtieri, 1558;
b). Adoration of the
ist and St. Thomas;
se, Music, a fresco
ith two saints (1522),
e first quarter of the
ad saints, 1590; 278.

ist (a youthful work);
se School, Marriage of
he Garden; 339. Terone,
a golden ground; 344.
ifixion; 347. *Beaoglio*,
is best being the Descent

rooms, and enter (to the
— VIII. CORRIDOR with
importance. — XII. Room
Verona, *Giofano*, and Paolo
contains two large pictures
io, Battle of the Veronese
Brusaporci, Victory of the
the Lago di Garda in 849.

is the Cimitero, with a
The summit of the ped-
Faith, Hope, and Charity,

Doric colonnade and
iment is adorned with a marble group
by Spassi. — An avenue leads hence along the Adige to the Rail-
way Bridge, which affords a fine view of the town and its environs.
On the right bank of the Adige, within a closed garden (visitors ring
at the gate facing them, 2-3 soldi) in the Vicolo Franceschini, a side-
street of the Via Cappuccini (Pl. D, 6), is situated the suppressed Fran-
ciscan Monastery, where a partly-restored chapel contains a rude sar-
cophagus in red Verona mar-
Tomba di *Giulietta*, or 'Tomb
prosaic and unattractive. S.
founded on events which ac-
of Verona' was Bartolommeo
parents, see p. 208.

To the E. of the Ponte delle Navi lies S. Paolo — apse Narso
(Pl. F, 4), which contains Madonnas with saints by *Girolamo dai*
Libri (3rd altar to the right) and P. Veronese (right transept).

Farther to the N.E. is S. Nazaro e Celso (Pl. H, 4), built in
the Renaissance style, with traces of the Gothic.
The Cappella di S. Biagio (in the transept) contains damaged frescoes
by *Filicossilio* (processions
(Madonna and Saints) by
frescoes by Bart. Montagna
rooms to the left is a Baptism of Nereids in the dome), and an altar-piece
the 1st altar to the left, *Bonsignori* (1519). The apse is adorned with
tus, Nazarus and Celso, representing SS. John the Baptist and Benedic-
A fine *View of Verona and its environs, the Alps and the
distant Apennines, is obtained from the Giardino Giusti on the
left bank of the Adige (Pl. G, H, 3; always accessible ring at a gate
on the right; see 50 c.). containing a few Roman antiquities, but
chiefly noted for its numerous and venerable cypresses, some of

which are 400-500 years old and 120 ft. in height. The campanili of S. Lucia and S. Massimo are conspicuous.

A little to the N. is ***S. Maria in Organo** (Pl. G, 3), a very ancient church situated near the island in the **Adige**, altered by **Sammicheli** in 1481; the façade of 1592 is unfinished.

Above the 1st altar to the left, ***Madonna della Limone** by **Girolamo dai Libri**; 3rd altar to the left, **Madonna and saints** by **Morone** (1503); 4th altar to the left, **Madonna with saints**, by **Savoldo** (1533). The chapel on the right of the choir contains frescoes by **Giolfino**; a wooden ***Candelabrum**, by **Fra Giovanni da Verona**, who belonged to the monastery of this church. The ***Choir-stalls** in the **CHOIR** with intarsia (views of the town above, arabesques below), of 1499, and the reading-desk, are by the same master. The seats in front of the high-altar contain landscapes by **Cavazzola** and **Brusatorci**. In the 5th chapel to the right is a **St. Francisca Romana** by **Guercino**. The **SACRISTY** is adorned with paintings and intarsia by **Fra Giovanni** (right), **Cavazzola**, and **Brusatorci**; the ceiling contains frescoes by **Francesco Morone**.

A little to the N. is the small and ancient church of **S. Giovanni in Valle** (Pl. G, 2), a flat-roofed basilica. The capitals of the columns are of very early date. Above the entrance is a fresco by **Stefano da Zevio**. The crypt contains two early-Christian sarcophagi, one of which is adorned with terracotta figures of a later date.

At the village of **S. Michele**, $1\frac{1}{4}$ M. from the **Porta Vescovo**, is the circular church of **Madonna di Campagna**, planned by **Sammicheli** but constructed after his death.

36. From Verona to Mantua and Modena.

63 M. RAILWAY in $2\frac{1}{2}$ - $3\frac{1}{2}$ hrs. (fares 11 fr. 45, 8 fr., 5 fr. 75 c.; express 12 fr. 60, 8 fr. 80 c.); to Mantua (25 M.) in $1\frac{1}{2}$ hr. (fares 4 fr. 60, 3 fr. 20, 2 fr. 30 c.; express 5 fr. 10, 3 fr. 55 c.). — This is the most direct line between Germany and Central Italy, and is the route traversed by the express trains to Florence and Rome.

Verona, see p. 199. The line traverses a richly-cultivated plain, varied occasionally with wood. Fields of rice are passed near Mantua. — 6 M. **Dossobuono**.

At **Dossobuono** the **VERONA AND ROVIGO RAILWAY** diverges (63 M. in $3\frac{3}{4}$ - $4\frac{1}{4}$ hrs.; fares 11 fr. 50, 8 fr. 5, 5 fr. 80 c.). Stations **Vigasio**, **Isola della Scala**, **Bovolone**, **Cerea**. — $33\frac{1}{2}$ M. **Legnago**, a town of 14,100 inhab., fortified by the Austrians after 1815 to defend the passage of the **Adige**, and forming one member of the celebrated **Quadrilateral**, the other towns of which were **Verona**, **Peschiera**, and **Mantua**. — Stations **Villabartolomea**, **Castagnaro**, **Badia**, **Lendinara**, **Fratta**, **Costa**. 63 M. **Rovigo**, see p. 300.

$10\frac{1}{2}$ M. **Villafranca**, with an ancient castle, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of **Solferino**. About 5 M. to the N.W. lies **Custoza**, where the Italians were defeated by the Austrians in 1848 and 1866.

14 M. **Mozzecane**; 18 M. **Roverbella**; $22\frac{1}{2}$ M. **Sant. Antonio**. — The train now passes the **Citadel of Mantua**, where **Andreas Hofer**, the Tyrolese patriot, was shot by order of Napoleon on 20th Feb., 1810. The citadel and the town are connected by the **Argine Mulino** (a bridge constructed in 1257), which divides the

fine *Paintings by *Giulio Romano*, a dilapidated but handsome gallery (view of the lake), and lastly three small rooms with frescoes in the style of Raphael.

On the N.E. side of the palace is the *R. Teatro di Corte* (Pl. 13). The vaulted passage between the two leads to the *Piazza della Fiera*, in which rises the *Castello di Corte* (Pl. E, 3), the old castle of the Gonzagas. The church of *S. Barbara* (Pl. c) to the S. also belongs to this imposing mass of buildings.

Part of the castle is now used as ARCHIVES (open during office-hours only), and part of it was a prison during the Austrian supremacy. Most of the frescoes by *Andrea Mantegna* (1474), which once adorned the rooms, are now obliterated. The only ones which have been preserved and restored are those on two walls of the *CAMERA DEGLI SPOSI* (first floor), representing the *Family of the Gonzagas with their courtiers: on the left, Lodovico Gonzaga with his wife Barbara of Hohenzollern; on the right, Lodovico meeting his son Cardinal Francesco at Rome. On the ceiling is an illusive painting, consisting of an apparent opening, at which Cupids and girls are listening.

**S. Andrea* (Pl. a; C, D, 3, 4), in the *Piazza delle Erbe*, a church of very imposing proportions, the finest in Mantua, was erected in 1472 from designs by the Florentine *Leon Battista Alberti*, but the dome was not added till 1782. The white marble façade, with its spacious portico, resembles that of an ancient temple; adjoining it is a square tower, built of red brick, and surmounted by an elegant octagonal superstructure with a Gothic spire. The summit affords a good survey.

The INTERIOR, 110 yds. in length, is covered with massive barrel vaulting, the panels of which are partly painted. *1st Chapel* on the right: *Arrivabene*, St. Antony admonishing the tyrant Ezzelino (painted in 1844). At the sides are frescoes representing Hell, Purgatory, and Paradise according to Dante. — *3rd, Cappella S. Longino*: on the left, Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. To the right is the sarcophagus of Gregorius of Nazianzus. The frescoes, designed by *Giulio Romano*, represent the Crucifixion; below is Longinus; on the opposite side the finding of the sacred blood. The saint is said to have brought hither some drops of the blood of Christ. — The RIGHT TRANSEPT contains the monument of Bishop Andreasi (d. 1549), executed in 1551 by *Clementi*, a pupil of Michael Angelo. The swan is the heraldic emblem in the armorial bearings of Mantua. — CHOIR, Martyrdom of St. Andrew, a fresco by *Anselmi*, a pupil of Paolo Veronese. In the corner to the left by the high-altar is the marble figure of Duke Guglielmo Gonzaga, founder of the church, in a kneeling posture. The *Burial Chapel*, beneath the high-altar, where the drops of the sacred blood were preserved, contains a marble crucifix and an interesting statue of the Madonna and Child, carved in wood. — LEFT TRANSEPT. Chapel on the left: Monument of Pietro Strozzi, with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). Another monument, with the recumbent figure of a Count Andreasi, was also designed by *G. Romano*. — The first small chapel to the left of the W. portal contains the tomb of the painter Andrea Mantegna (d. 1506), with his *Bust in bronze. — The walls are covered with frescoes of different periods.

In the vicinity to the N.W. is a very extensive space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the *PIAZZA VIRGILIANA* (Pl. C, D, 2, 3), adorned with a bust of Virgil (p. 210), and containing a handsome arena, the *Teatro Virgiliano* (Pl. 16), which is used for open-air perfor-

manes on summer-evenings. Beyond the theatre, from the parapet towards the Lago di Mezzo, a superb view of the Tyrolean Alps is enjoyed in clear weather.

The *Accademia Virgiliana di Scienze e Belle Arti* (Pl. 1; D, 4) contains frescoes, sculptures, and casts of little value. Behind it is the *Liceo* (Pl. 6; D, 4) with a *Library* (a room of which contains, above the doors, the portraits of the Gonzaga family, and a Trinity, by *Rubens*, cut into —

and the *Museum*.

valuable antiques. Near the entrance, an unknown Greek poet, erroneously entrance, torso of a *Minerva*; busts of the myth of *Medea*; 31. Funeral, an ar-

39. Sarcophagus with a battle of the (opposite), "Torso of *Venus* in Greek a pedestal; 69. Relief, perhaps from a intire, opposite, "176. Sleeping *Cupid*, ag room, on the right, the so-called

we now return to the galleries. Win- the feet. Wall on the left, 171. Sarco- 180. Torso of a gladiator; 187. Large D. Archaic *Apollo*; at the end of the an tomb-relief, father and son. On the no, 309. Warriors sacrificing, a Greek l *Mercury*. — The lower rooms of the on of sculptures, including some inter- relief with two portraits from a chim-

— short distance hence, immediately beyond the *Porta Pusterla*, the S.W. gate, is situated the *Palazzo del Tè* (Pl. 11; B, 7; contracted from *Tajetto*), erected by *Giulio Romano*, and containing in comparatively small apartments some of that master's largest frescoes. Antechamber, to the right of the entrance, the sun and moon. 1st Room to the left, the favourite horses of Duke Frederick Gonzaga; 2nd Room: myth of *Psyche* and *Bacchanals*; 3rd Room: representation of the zodiac; 4th Room: fall of *Phaeton* and numerous smaller pictures; then a fine open loggia, and several rooms with beautiful friezes in stucco (triumphal procession of Emperor *Sigismund* and trains of children) by *Primaticcio*; next the celebrated *"Sala de' Giganti"*, with the fall of the giants, whose figures are 14 ft. in height of; and lastly several cabinets, charmingly decorated in the style of *Raphael*, and an oblong bathing-room with shell-ornamentation. On the other side of the garden is the *Casino della Grotta*, with its grotto encircled

Vasari's rendered as if what he con- corner-room human eye as palace, which height, he ca upon them, the vaulting. He erected so much

freely here a of a e the of the usual; built heavy to be d as if

they would fall, and after he had built the room in this strange fashion, he began to paint it in the most singular conception imaginable, representing Jupiter hurling his lightnings at the giants'. The execution of these paintings is chiefly due to *Rinaldo Mantovano*.

Giulio Romano's House, and the *Palazzo della Giustizia*, with its colossal Hermæ, built by him, are in the Contrada Larga (Pl. B, 5).

FROM MANTUA TO CREMONA, see p. 182.

The train reaches the Po at (32 M.) *Borgoforte*, once an important tête-de-pont, the fortifications of which were blown up by the Austrians in 1866, and crosses the river by an iron bridge.

37 M. *Suzzara*; 42 M. *Gonzaga-Reggiolo*.

About 6 M. to the W., on the road from Mantua to Reggio, lies *Gua-stalla* (*Posta*), a small town not far from the Po, with 11,300 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua. These princes became extinct in 1746, and their territory fell to Parma. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by *Leone Leoni*. — At about the same distance from the station, to the E., on the old road from Verona to Bologna, is situated *Mirandola*, once the capital of a duchy which belonged to the *Pico* family, a town with broad streets and picturesque, antiquated buildings. It was originally under the jurisdiction of the abbey of *Nonantola* and the Countess Matilda, and after many vicissitudes came into possession of the Counts of Pico, who retained their supremacy for upwards of three centuries. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

46 M. *Rolo-Novì*. — 53½ M. *Carpi* (*Albergo Leon d' Oro*, in the market-place), a town of 6000 inhab., with an old *Castle* of the Pio family, in whose duchy the town was. Alberto Pio (1475-1531) founded the *Cathedral*, which was designed by Bald. Peruzzi but not completed till the 17th cent., and also the beautiful Franciscan church of *S. Niccolò*. The handsome *Palace Court*, the *Loggia* opposite the post-office, and the fortifications also bear witness to the taste and energy of this prince, who was deprived of his domains by the Spaniards in 1525. — 58 M. *Soliera*. — 63 M. *Modena* (p. 295).

37. From Verona to Venice. *Vicenza*.

72 M. RAILWAY in 2¾-4 hrs. (fares 13 fr., 9 fr. 10, 6 fr. 50 c.; express 14 fr. 30, 10 fr. 5 c.). Finest views generally to the left.

Verona, see p. 199. The train crosses the *Adige*, and traverses an extremely fertile district, covered with vineyards, mulberry trees, and fields of maize, and intersected with irrigation-trenches.

Near *S. Michèle*, on the left, stands the pinnacled castle of *Montorio*, formerly the property of the Scaliger family (p. 201). — 4 M. *S. Martino*. The mineral springs of (7½ M.) *Caldiero*, which attract many visitors, were known to the Romans. *Villanuova*, with the castle of *Soave*, once belonging to the Scaligers, on the

Route 36:

and after he had built the room in this strange fashion
y would fall, and in the most singular conception imaginable, repre-
began to paint it in his lightnings at the giant's Mantovano. The execution of
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FROM MANTUA TO

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The train reaches the Po at (32 M.) Borgoforte, once an im-
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ie Austrians in 1866, and crosses the river
37 M. Suzara; W. on the

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46 M. Rolo-Novi. — 53½ M. of in 1710. Francesco Maria, the
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the taste and energy of this prince, who was deprived of his do-
mains by the Spaniards in 1525. — 58 M. Soliera. — 63 M. Modena
(p. 295).

37. From Verona to Venice. Vicenza.

72 M. RAILWAY in 2¼ hrs. (fares 18 fr., 9 fr. 10, 6 fr. 50 c.; express
14 fr. 50, 10 fr. 5 c.). Finest views generally to the left.
Verona, see p. 199. The train crosses the Adige, and traverses
an extremely fertile district, covered with
trees, and fields of maize, and intersected w
Near S. Michèle, on the left, stands the p
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S. Martino. The mineral springs of (7½ M.) Caldiero, which
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with the castle of Soave, once belonging to the Scaligers, on the

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height to the left, presents a good picture of a mediæval fortified town. Bonifacio. Arcôle, 3½ M. to the S., was the scene 17th Nov., 1796, between the Austrians under Bonaparte, Masséna, Angereau, and village lies 4½ M. to the S.E. at

height to the left, presents a scene of the battle of 15th-17th Nov., 1796, between the Austrians under Alvinzy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. Lonigo; the village lies $4\frac{1}{2}$ M. to the S.E., at the W. base of the Monti Berici, a chain of volcanic, wooded hills. — 20 M. Montebello. Beautiful view towards the mountains; the château belongs to Count Arrighi. To the left, on the hills, the Montecchi; then stat. Tavernelle.

the W. base of ...
- 20 M. Montebello.
handsome chateau belongs to
hill, the castles of the Montecchi;
Hotels. - ROMA, Corso Principe Umberto, near the
Porta Castello, with a beer-garden, R. 2, A. 1 1/2, L. 3/4 fr.; STELLA D'ORO,
in the Corso; GRAN PARIGI, good cuisine; AL TRE GAROFANI, both in the
delle Due Ruote, a side-street of the Corso.
Umberto and Caffè Nazionale, in the Corso; Garibaldi,
of the ancients, the capital of a province,
39,500), lies at the N. base of the

30 M. Vicenza, with a beautiful view of the city, in the Corso; Garibaldi, Porta Castello, with a beautiful view of the city, in the Corso; Garibaldi, Contrada delle Due Buote, a side of the city, in the Corso; Garibaldi, Caffè Principe Umberto and Caffè Restaurant, a side of the city, in the Corso; Garibaldi, Piazza de' Signori; "Railway Restaurant, a side of the city, in the Corso; Garibaldi, the capital of a province, at the N. base of the Vicenza 39,500), lies on both sides of the Bacchiglione, near its mouth. Though the houses for the most part are of the 17th and 18th centuries, the city is still a beautiful one.

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The town is entered by the entrance on the right, is the (Pl. C, 4). Immediately by the entrance, in the S.W. angle of the *Palazzo Gusano*; adjacent, to the right, in the S.W. angle of the *Piazza Castello* is the *Casa del Diavolo* (Pal. Giulio-Porta), a large unfinished palace by Palladio, the two stories of which are united by a row of Corinthian columns with a magnificent cornice. We next follow the long *Corso Principe Umberto*. On the left the new church

of *S. Filippo Neri* (Pl. 16). — A short cross-street opposite, on the right, leads to the **Duomo** (Pl. 10; D, 4), consisting of a broad and low nave with wide vaulted arches, the aisles having been converted into chapels, a choir considerably raised above the rest of the church and covered with a dome, and a crypt below it. The choir contains paintings by *B. Montagna* and *Lorenzo da Venezia* (1566). To the right in the piazza is the *Vescovado* or episcopal palace, the court of which to the right contains beautiful arcades. The Piazza del Duomo is embellished with a statue of *Victor Emmanuel*, by Benvenuti, erected in 1880.

The Via Garibaldi, or the short Contrada del Monte, to the right of the Corso (opposite which is the Contrada Porto with numerous palaces), leads to the handsome **PIAZZA DE' SIGNORI**, with two columns of the Venetian period. Here rises the ***Palazzo del Consiglio**, or *Basilica* (Pl. 40; D, 3, 4), with a double series of grand and beautiful open arcades, the lower with Doric, the upper with Ionic columns, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These arcades, begun in 1549, are one of Palladio's earliest works. The slender red tower is 265 ft. in height. Adjacent is the *Tribunale*. — Opposite the Basilica is the unfinished *Loggia del Delegato*, or *Palazzo Prefettizio* (Pl. 47), also by Palladio (1571), adjacent to which is the *Monte di Pietà*. In the Piazza, near the Basilica, stands a good *Statue of Palladio* in marble, by *Gajassi*, erected in 1859.

We now return to the Corso, in which, to the left, stands the *Palazzo Schio*, a Gothic edifice with a Renaissance portal.

On the left, at the E. end of the Corso, is the small *Casa di Palladio* (Pl. 8; E, 3), the façade of which was once painted; then to the right, in the Piazza Vittorio Emmanuele, the —

***Museo Civico** (Pl. 39; E, 3), established in the *Palazzo Chiericati*, one of Palladio's finest edifices, which was seriously injured in 1848, but restored in 1855 (open daily 9-4, 1/2-1 fr.).

On the GROUND FLOOR, Roman antiquities from an ancient theatre, among which two female statues only deserve mention.—The UPPER FLOOR contains the ***Pinacoteca**. Ante-chamber: 1. *Tiepolo*, Madonna; 2. *Jac. da Ponte*, Senators kneeling before the Madonna; 31. *Strozzi*, Last Supper; 38. *Girol. dal Toso*, Madonna with SS. Catharine and Apollonia. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc., and the shoes worn by the Doge of Venice on the occasion of his nuptials with the sea (p. 244). — Rooms I. and II. contain unimportant works. — Room III.: 14. *Cima da Conegliano* (?), The Angel of Judgment; 24. *Carpaccio* (?), Portrait; *1. *Memling*, Crucifixion (copy in the Academy at Venice, No. 315); 2. *Bernardino da Murano*, Madonna enthroned and four saints; 7. *Bellini*, Portrait; 54. *Cima da Conegliano*, Madonna with St. Jerome and John the Baptist, an early work, executed in 1489, before he had abandoned tempera for oil, the figures of good proportions, agreeable form, and firm outline (C. & C.); 35. *Marco Palmezzano*, Pietà. — IV. Room: *Bart. Montagna*, *2. Madonna enthroned, with four saints and three angels; 3. Nativity of Christ; 8. Presentation in the temple; 18. Madonna enthroned, with St. Jerome and John the Baptist; 20. *Buonconsiglio*, Pietà; 21. *Speranza*, Assumption (1460); 22. *Fogolino*, Adoration of the Magi (1520). — V. Room. Portraits. — The following rooms contain engravings; in the

last there are drawings and manuscripts of Palladio. — Returning to the ante-room, we may finally visit two rooms with pictures of inferior value and the portraits of eminent natives of Vicenza. The Natural History Collection contains some fine fossils: a fish, a palm, a crocodile, etc., most of them found in the neighbourhood of Vicenza.

In the vicinity is the **Teatro Olimpico* (Pl. 51; E, 3; fee 1½ fr.), designed by Palladio, but not completed till 1584, after his death. It was inaugurated by the performance of the *'Œdipus Tyrannus'* of Sophocles. Palladio is said to have adhered to the directions given by Vitruvius with regard to the construction of ancient theatres, but the result differs materially from what would have been anticipated. The perspective of the stage is very remarkable; it is closed by a façade adorned with statues, through three doors in which a glimpse of the distant landscape is obtained. The original orchestra in front of the stage is 5 ft. below the present wooden floor.

We now return to the Corso and proceed by the first cross-street on the right to the church of **S. Corona** (Pl. 12; E, 3), a brick edifice with a plain Lombard façade. It contains Five Saints by *Bart. Montagna* (2nd altar to the left), a Madonna of the 14th cent. with angels by *Fogolino* (4th altar to the left), a **Baptism of Christ* by *G. Bellini* (5th altar to the left; fine frame), and an Adoration of the Magi by *P. Veronese* (5th altar to the right).

The street opposite leads to the church of **S. Stefano** (Pl. 29; D, 3), which contains, over the 3rd altar to the left, a large **Altar-piece* by *Palma Vecchio*, the Madonna with SS. Lucia and George, an admirable example of the latest period of the master, among whose finest creations the two saints must be reckoned.

Opposite, at the corner to the left, stands the *Palazzo Thiene* (Pl. 48; D, 3), the front of which was designed by *Palladio*, while the back part (*Banca Popolare*), facing the Via Porta, is an early-Renaissance structure. On the other side of the way rises the *Palazzo Porto Barbarano* (Pl. 34), also by *Palladio* (1570), and a little farther on, to the right, is the Gothic *Palazzo Porto-Colleoni* (Pl. 45), with a handsome portico. We now retrace our steps to the Corso and turn to the right into the Contrada S. Lorenzo, in which stands the *Palazzo Valmarano* (Pl. 49; D, 3), by *Palladio*. At the end of this street is the fine Gothic church of **S. Lorenzo** (Pl. 19; C, 3), containing (on the left) the tomb of *Bart. Montagna* (p. 215), by whom the altar-piece on the 3rd altar to the right, representing SS. Lorenzo and Vincenzo, was painted.

Near the end of the Corso, on the left, is the *Palazzo Loschi*, which contains a Bearing of the Cross by *Giorgione*. — On the way back to the station we observe on the right the Romanesque tower of the old church of SS. *Felice e Fortunato*.

A walk to the pilgrimage-church of Madonna del Monte on the **Monte Berico** is recommended in the morning before the heat of the day, or in the afternoon when the arcades afford shade. The

route is either through the *Porta S. Giuseppe* (before passing through which the **Ponte S. Michele*, Pl. D, E, 4, crossing the Retrone, by Palladio, is seen on the right), or immediately to the right from the railway-station, past the *Villa Karolyi* (Pl. D, E, 5) and across the railway, to the arcade leading to the church, a passage resting on 180 pillars, and 715 yds. in length, which was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. To the left, beyond a bend in the arcade, a view is obtained of Palladio's *Villa Rotonda*. The church of the *Madonna del Monte* (Pl. 24; D, 6, 7) is in the form of a Greek cross with a dome. The present left transept was the original church, erected in 1428, and adorned with pictures by Montagna. The old refectory of the monastery (shown by the sacristy) contains the Banquet of Gregory the Great by *Paolo Veronese*, which was entirely torn to pieces in 1848, but has been restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right an Italian *Liberata* dedicated to them by the municipio of Vicenza. Please see the view hence (tolerable tavern).

On the hill of S. Sebastiano, at the E. base of Monte (not visible from the road thither), $1\frac{1}{2}$ M. from the town, is situated the celebrated **Rotonda*, or *Villa Rotonda Palladiana* (Pl. G, 7) of the Marchesi Capra, a square building with an Ionic colonnade, surmounted by a pediment on each of the four sides. In the centre is a circular hall with a dome.

The *Cimitero* (Pl. F, 1) contains the grave of Palladio (d. 1580). The chalybeate Baths of Recoaro (*Georgetti, Reale Stabilimento*, at the springs; *Europa, Posta, Trettenaro*, in the village), about 25 M. to the N.W. of Vicenza (by carr. in 4 hrs.; diligence 6-7 fr.; carr. with two horses 25-30 fr.) are annually frequented by 7-8000 visitors. The Italian Alpine Club has fitted up a station for guides at Recoaro, in order to facilitate excursions in the vicinity.

A BRANCH-LINE (20 M. in $1\frac{1}{4}$ hr.; fares 3 fr., 2 fr., 1 fr. 25 c.), recently opened, runs from Vicenza to the N. by *Dueville* and *Thiene* (Alb. della Luna), with a château adorned with frescoes by *Paolo Veronese*, to Schio (665 ft.; *Hôtel Ballarin alla Croce d'Oro*, R. $1\frac{1}{2}$ fr.; *Stella d'Oro*), a town with 9100 inhab. and extensive wool factories, the largest belonging to *Signor A. Rossi*, who has founded here a workmen's colony like that at *Mulhouse*. Schio is an admirable starting-point for excursions. From Schio a good road ascends the valley of the *Leogra* to the (12 M.) *Passo del Pian della Fugazza* (drive of $1\frac{3}{4}$ hr.), which forms the boundary between Italy and the Tyrol, and thence descends the valley of the *Adige* to *Roveredo* ($27\frac{1}{2}$ M. from Schio; p. 47).

Poiana is the only station between Vicenza and Padua. Country flat. To the S. in the distance, the *Monti Euganei* (p. 299). 49 M. *Padua*, see below. To the left, as the train proceeds, the Tyrolean Alps are perceived in the distance. Near stat. *Ponte di Brenta* the line crosses the *Brenta*; at stat. *Dolo* a lofty, slender campanile; at (61 M.) stat. *Marano* an arm of the *Brenta* is crossed. From (66 M.) *Mestre*

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is either through the Porta S. Giuseppe (before passing through the *Ponte S. Michele, Pl. D, E, 4, crossing the Retrone, by radio, is seen on the right), or immediately to the right from the way-station, past the Villa Karolyi (Pl. D, E, 5) and across the way, to the arcade leading to the church, a passage resting on pillars, and 715 yds. in length, which was sharply contested 848 by Italian irregular troops, who had fortified the hill with villas, and the Austrians. To the left, beyond a bend in the de, a view is obtained of Palladio's Villa Rotonda. The church, **Madonna del Monte** (Pl. 24; D, 6, 7) is in the form of a cross with a dome. The present left transept was the original erected in 1428, and adorned with pictures by *Montagna*. Old refectory of the monastery (shown by the sacristan) contains Banquet of Gregory the Great by *Paolo Veronese*, which was torn to pieces in 1848, but has been restored with the aid of a copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right an *Italia Liberata* dedicated to them by the municipio of Vicenza. Pleasant view (tolerable tavern).

On the hill of S. Sebastiano, at the E. base of Monte Berico visible from the road thither), 1½ M. from the town, is the celebrated ***Rotonda**, or *Villa Rotonda Palladiana* (Pl. of the Marchesi Capra, a square building with an Ionic colonnade surmounted by a pediment on each of the four sides. In centre is a circular hall with a dome.

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the line to Trieste by Udine diverges to the N. (R. 41). Venice, with its dark blue line of towers and churches rising from the sea, now gradually comes into view. The islands with their groups of houses appear to float in the water. The line passes *Fort Malghera* and two large barracks on the left, and reaches the immense *Bridge*, (222 arches, length $2\frac{1}{3}$ M., breadth 28 ft.), by which the train crosses the *Lagune* in 8 min. and reaches the station of ($7\frac{1}{2}$ M. *Venice* (see p. 228).

38. Padua

, Lat. *Patavium*.

. a; F. 3), in the *Piazza dei Noli*, and A. $1\frac{3}{4}$ fr.; **CROCE D'ORO* with baths, R. 3, D. 3-5, moderate charges; *AQUILA NERA* belonging to the same proprietor, at the *Hôtel Fanti*; *DUE CROCI EL SOLE D'ORO*, Via S. Matteo 3), unpretending.

opposite the University, an of marble; **Vittoria*, in the *parolito*, at the back of the *Caffè* is *Eremitani*.

horse - to or from the station 2 fr., drive in the town 50 c., hotels meet each train.

aded. Proceed straight through rn to the left past the church te *Molino* and the *Strada Mag- e' Signori* (or *Unità d'Italia*), pass through the *Sala della caffè Pedrocchi* on the left, turn nd (where there is a direction lelato di S. Antonio leading to trico); then back to the *Caffè Piazza Cavour* and *Piazza Gari- J. Annunziata*.

ith 44,700 inhab. (commune

branches, and occurring an extensive area. Its tortuous streets are generally flanked w many of the more widened. w and narrow 'Portici' or arcades, but t thoroughfares have recently been the portici on one side. Some of the s the different arms of the river, date Romans. Padua enjoys the reputa- in N. Italy.

tenor, the mythical King of Troy, and gn of Augustus was the wealthiest town d all the ancient monuments were de of the barbarian hordes. In the middle ie Guelphs, and in 1318 appointed Ja The princes of this family were much ie republic of Venice, and were

Verona and the town was annexed to succumb in 1405, when the Emperor Frederick II. in 1238, a very famous seat of learning throughout the whole of

In the HISTORY OF ART Padua is also a place of importance, its reputation as the great focus of Italian science having attracted artists from many other places. Thus the Florentine masters *Giotto*, *Donatello*, *F. Lippi*, and *Uccelli*, found abundant occupation here. The school of art founded here by *Squarcione* in the first half of the 15th cent. exhibits a strange bias towards scholastic elements. *Squarcione*, though not a professional artist, made a valuable collection of works of art during his travels, and caused a number of young artists to make drawings from these models. The greatest Paduan master was *Andrea Mantegna* (p. 210), and the school exercised no inconsiderable influence on that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the doctrinal mode in which the artists were instructed, and to their predilection for richness of decoration, for which *Squarcione's* collection doubtless supplied abundant models.

***S. Antonio** (Pl. 1; D, 4), the Basilica of St. Anthony of Padua (d. 1231; a contemporary of St. Francis of Assisi), commonly known as '*Il Santo*', is supposed to have been designed by Niccolò Pisano in 1237, but was not begun till 1256. The principal part of the church was completed in 1307, the remainder not before 1475 (when the domes were raised); the whole was restored in 1749 after a fire. This vast structure with its seven domes is larger than S. Marco at Venice. Over the portal of the façade, which is 117 ft. in width, stands a statue of the saint; in the lunette Madonna with SS. Bernardino and Antonio, a fresco by *Mantegna* (1452). The church is 100 yds. in length, 49 yds. in width across the transepts, and 123 ft. high in the centre.

The Interior is whitewashed. The nave and aisles are supported by twelve pillars; the semicircular choir contains eight clustered columns and a series of eight chapels.

At the entrance, in the nave on the right and left, are two handsome benetiers, with statuettes of St. John the Baptist and Christ, dating from the beginning of the 16th century.

RIGHT AISLE. By the 1st pillar a **Madonna in Trono* with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Roselli* of Bergamo. — 1st CHAPEL: Altar with reliefs in bronze by *Donatello*, representing the miracles of St. Anthony; on the left the sarcophagus of General Gattamelata (p. 222), and on the right, that of his son.

RIGHT TRANSEPT. **Cappella S. Felice*, restored in 1773, with a handsome altar of 1503, and frescoes from the history of Christ and St. James, by *Altichieri da Zevio* and *Jac. d'Avanzo*, painted in 1376. The paintings on the left wall are somewhat stiff and constrained; but those on the back-wall are free and dignified.

LEFT TRANSEPT. **Cappella del Santo*, designed by *Sansovino*; the façade has four columns and two elegant corner-pillars adorned with reliefs by *Matteo* and *Tommaso Garvi*; between the five arches are the Evangelists. The walls are embellished with nine *Reliefs of the 16th cent., representing scenes from the life of St. Anthony: (beginning to the left of the altar) *1. Ordination of St. Anthony, by *Antonio Minelli* (1512); 2. Murder of a woman afterwards resuscitated by the saint, by *Giovanni Maria Padovano*; 3. Resuscitation of a youth, by *Girolamo Campagna*; 4. A suicide surrounded by women, by *Sansovino*; 5. Resuscitation of a child, begun by *Minelli*, and completed by *A. Sansovino* (1528); 6. *Tullio Lombardo* 'Discovery of a stone in the corpse of a miser instead of a heart' (1525); 7. *Tullio Lombardo*, Cure of a broken leg; 8. Miracle with a glass, begun by *Dentone*, and finished by *Stella*; *9. St. Anthony causes a child to bear testimony in favour of its mother, by *Antonio Lombardo* (1505; beautiful and dignified, but somewhat frigid). — The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. The white and

King, executed by *Titiano Minio*, are side of the choir is the *Cappella del Santo*, with frescoes representing the history of the saint, painted by *Giotto* and *Ant. Padovano* of Florence), and restored in 1786; as votive paintings.

of the Venetian Admiral *Caterino Cornaro*, supporters, two prisoners in fetters, by *Giusto la Curi*; *Monument of architectural character.

in bronze, representing scenes from the life of the saint, by *Vellano*, a pupil of Donatello, the finest (David before the Ark, *Justice* (1507). The features of the full-length figures are faithfully represented. The figures of the four evangelists on the right of the altar is a bronze *Candelabrum, adorned with a variety of Christian subjects.

The *Crucifix in bronze, with the Virgin by *Donatello*; the marble work above the door at the back of the church is the Entombment, by *Donatello*.

On the *Monument of *Alessandro Contarini*, a public of Venice, with six slaves as supporters (on the right) is the simple and chaste figure of the saint; by the 4th pillar on the left the *Hieronymus Michael* (d. 1557). The figures in wood by the brothers *Canossa* (15th

centuries), entered from the S. aisle (several monuments and frescoes in the style of *Giotto* in the passage), with their wide and lofty pointed arches, contain a number of ancient tombstones.

The SANCTUARY (admission 6 fr.), added to the church in 1690, contains a valuable collection of admirable *Goldsmith's Work of the 15th and 16th centuries, including the marshal's baton of *Gattamelata*, a reliquary with the tongue of *St. Anthony*, a Gothic censer, and a credence plate.

The church of *del Santo* (Pl. 25; D. 4), adjoining the church, is of the brotherhood of *St. Anthony*, is adorned with frescoes representing, like those in the *Cappella del Santo*, scenes from the life of the saint. Several of them are by *Titian*, who, at the time of their execution (1511) had transferred to the church of *del Santo*, probably in consequence of the death of the saint, the war with the League of Cambray. The church is a fine example of the Venetian style; best light in the afternoon; see No. 10.

4, 8, and 10; by *Domenico Campagnola*, Nos. 3, 9, and 17; by *Titian*, No. *1. The saint saves a woman who has lost her husband; 12. Healing of a youth.

Titian. These are creations of a master and a craftsman, and are times better in oil, and unless we are so changed as to have lost all belief either that *Titian* trusted fresco as a craft altogether, or that he was so far below Florence as to believe that *Andrea del Sarto*, a painter equal to *Andrea del Sarto*, never produced a colourist equal to *Titian*.

The ancient **Cappella S. Giorgio**, adjacent, contains twenty-one admirable frescoes of 1377 by *Jacopo d'Avanzo* and *Altichieri*, discovered in 1837 by E. Förster.

To the right, below, is the legend of St. Lucia, above it the legend of St. Catharine; to the left, above and below, the legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light most favourable.

In front of the church is the equestrian **Statue of Erasmo da Narni*, surnamed *Gattamelata*, commander of the army of the Republic of Venice in 1438-41, cast in bronze by *Donatello*, the first great specimen of bronze-casting of the modern period of Italian art, erected in 1443.

To the right of the Scuola da Santo is the **Museo Civico** (Pl. 49; D, 4), with a fine façade and staircase, containing the civic *Library*, the *Archives*, and the *Pinacoteca*. The present building was erected in 1881 by *Cam. Boito* of Milan, on the site of the old monastery of S. Antonio, the cloisters of which have been retained.

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the Café Pedrocchi (see p. 219); farther on, numerous Roman tombstones, the so-called **Monument of the Volumnii*, mediæval coats of arms, memorial stones, etc.

Upper Floor. The SALA EMO-CAPODILISTA contains numerous pictures, few of which are of any importance: 12. *Girol. Santa Croce*, Holy Family with God the Father in a 'Glory'; 9. *Vincenzo da Treviso*, Madonna with saints; *Boccaccino*, 146. Madonna with saints, 204. S. Agatha; 331. *Fr. Beccaruzzi*, Madonna with saints. — In the ADJOINING ROOM are crayons, water-colours, drawings, works in wood and marble, curiosities, etc. — PASSAGE TO THE LARGE HALL: 1. *Ant. Bonazza*, Pietà, in Carrara marble. — LARGE HALL: *26. *Palma Giovane*, The Saviour, with figures of Justice and Abundance above, and of the donors Jac. and Giov. Soranzo at the sides; 96. *Dom. Campagnola*, Madonna with saints; *132. Tapestry of Flemish workmanship, representing a siege, *179. *Padovanino*, Joseph and Potiphar's wife; *203. *Paolo Veronese*, Martyrdom of SS. Primus and Felicianus; 218. *Aless. Turchi*, Scourging of Our Saviour; 229. *Padovanino*, Portrait of himself; 287. *Garofalo*, Holy Family. — The BOTTACIN COLLECTION includes miniatures and drawings, and several articles formerly in the possession of the Emperor Maximilian of Mexico. — The CABINET OF COINS contains a complete and valuable collection of the coins and medals of Padua. — A hall in the LIBRARY contains copies of all the books relating to Padua. — In the ARCHIVES are preserved the original documents concerning the canonisation of the saints Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petresca', etc.

In the Via del Santo, No. 3950 (to the E. of S. Antonio), in the midst of a neglected garden, stands the dilapidated *Palazzo Giustiniani*, built by Falconetto for Luigi Cornaro in 1524, and finely embellished with frescoes and plastic ornamentation in stucco.

**Eremitani* (Pl. 12; F, 4), an Augustinian church of the middle of the 13th cent., judiciously restored of late, with painted vaulting of wood, is a very long building, destitute of aisles, columns, and pillars.

On the right and left are two old monuments of Princes of Carrara, the ancient lords of Padua, in a style peculiar to this town. By the entrance-wall are two altar-screens with frescoes and painted statues. — The walls of the CHORIR are covered with indifferent frescoes by *Guariento* (be-

ginning of 15th cent.), representing scenes from the hist
gustinian Order.

The *CAPPELLA S. JACOPO E CRISTOFORO, adjoining th
is embellished with celebrated frescoes, forming one of th
specimens of Upper Italian art. Although now consid
these pictures are still very attractive, while their decor
that the *School of Squarcione*, from which they emanate
for many suggestions to its study of the antique. The E
ceiling are the poorest, and probably the earliest part of
four upper sections on the wall on the right are also by
the St. Christopher with the Infant Christ is by *Bono*;
scenes, representing St. James as a worker of miracles, a
fore the king, are by an unknown master (*Zoppo?*); the
giant saint (central section on the right) is by *Ansuin*
paintings on the wall and vaulting of the recesses of the
Niccolò Pizzolo, an able master of Padua, who died you
most important of all these works are the *Pictures with
MANTEGNA completed the cycle in the second half of t
The left wall presents to us the life of St. James from h
execution. The lower scenes exhibit greater ability and n
upper, so that we can almost trace the master's progr
The Execution and Burial of St. Christopher, the last pictu
wall, also by *Mantegna*, are sadly injured. — The large
Madonna and saints in terracotta, by *Giov. da Pisa*, a pu
who worked for a considerable time at Padua, has visibl
painters of the frescoes.

The chapel to the right of the high-altar contains
Mary of the school of *GiOTTO*.

The SACRISTY (entrance to the left of the choir) co
piece by *Guido Reni* (covered), representing John the Bapt
a monumental relief, by *Canova*.

On the N. side of the Piazza in front of the
entrance (if closed, ring at the large wooden gate;
the **Madonna dell' Arena* (*Annunziata*, Pl. 2; G, 4
an oval garden which shows the outlines of an a
theatre. The chapel, which is oblong in form, was e
vegno, a Paduan architect, in 1303, and its walls ar
completely covered with a series of **Frescoes by G
which are well preserved (restored by Botti). The
execution is determined by the fact that Dante and
Padua in 1306. Morning-light is the most favourab

These frescoes represent the HISTORY OF THE VIRGIN
narrated in the apocryphal Proto-Evangelium and in the
and end, according to ancient custom, with the LAST J
on the entrance-wall. The last work is much injured, an
executed more by *GiOTTO's* pupils than by the master hims
is unmistakably revealed only in the graceful figure of C
surrounded by apostles, angels, and saints. The painti
walls are arranged in four rows, one above another.
Row (beginning to the right of the choir-arch) relates th
Virgin from the rejection of Joachim's sacrifice to Mar
cession. The *Birth of the Virgin* and the *Presentation*
Row begins with the Annunciation (choir-arch), and depic
Christ and the events of his ministry up to the driving
changers out of the Temple. The finest scenes are the
Magi, the *Flight into Egypt*, and the *Entry into Jerusalem*.
flight of *GiOTTO's* imagination is seen in some of the p
THIRD Row, which is mainly occupied with the scenes

The representation of the beginning of Christ's sorrows by the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed all his predecessors in the nobility of his conception of the person of the Divine Sufferer, but has added a most affecting and pathetic feature in the numerous cherubs, who show every degree of sympathy and sorrow. The gem of the whole series, however, is the *Pietà*, or the dead body of Christ wept over by the Virgin and her friends. The tone of the composition is in admirable keeping with its tragic content. — The Lowest Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up naturally to the Last Judgment, the Vices standing on the same side as Hell, the Virtues on that of Paradise. The painting of Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in portraying forms of placid gracefulness as in the domains of passion and emotion. — The FRESQUES IN THE CHOIR (Glorification of the Virgin) are by a later hand, and of little importance. (Photographs from the originals may be purchased of Naya at Venice, 3 fr. each, see p. 231.) — At the back of the altar is the monument of the founder of the church, *Giovanni Pisano*, 1321.

Near the Porta Codalunga, in the vicinity, is the church of **I Carmini** (Pl. 6; G, 3), with a dome and large choir with six chapels on each side, and an unfinished façade. — In the adjacent open space rises a monument to *Petrarch*, erected by the town on 18th June, 1874, the 500th anniversary of his death.

On the right is the ***Scuola del Carmine** (Pl. 24; G, 3; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and SS. Joachim, Anna, and Mary.

Left, *Titian*, Meeting of Joachim and Anna, executed still earlier than the frescoes in the Scuola del Santo (p. 221), 'a hasty work unworthy of the master'; *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Sposalizio; the others by Paduan masters. *Altar-piece, Madonna and Child in an attitude of benediction, by *Palma Vecchio*.

The *Palazzo Giustiniani*, Via Pensio, contains a private picture-gallery, including several portraits by Titian (among others the sketches for the portraits of Philip II. and Francis I.).

The **Cathedral** (Pl. 11; E, 2), with a plain façade, was built by *Righetto* and *Della Valle* about 1550. The *Baptistery* (Pl. 3; E, 2), adjoining it on the N., a brick structure of the 12th cent., is adorned with frescoes of 1380; the sacristy contains some miniatures of the 12-15th centuries. — Adjacent is the *Library* of the Cathedral Chapter, containing an interesting painting by *Semitecolo* of Venice (1367).

In the PIAZZA DELL' UNITÀ D'ITALIA (formerly *Piazza de' Signori*; Pl. E, 3) rises the **Loggia del Consiglio**, or *Gran Guardia*, by *Biagio Rossetti*, a very elegant example of the early-Renaissance style, possessing a deep vestibule with an open arcade above a broad and lofty flight of steps. In front stands an ancient *Column*, surmounted by the Lion of St. Mark. At the end of the piazza is a the *Palazzo del Capitano*, with a clock-tower, which was the seat of the Capitano, or governor, during the Venetian supremacy, and now contains the *University Library*; the portal is by *Falconetto*. Opposite are two streets leading to the PIAZZA DEI

FRUTTI and the PIAZZA DELL'ERBE. On the E. side of the latter is the *Palazzo del Municipio* (Pl. 39; E, 3), of the 16th cent., and on the W. side the modern *Palazzo delle Debite*. Between the Piazza delle Erbe and the Piazza dei Frutti lies the *Palazzo della Ragione* (Pl. 37; E, 3), briefly known as *Il Salone*, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. It is celebrated for its great *Hall* with vaulted wooden ceiling, formed by the removal of two division-walls after a fire in 1420, and perhaps the largest in Europe, 91 yds. in length, 30 yds. in breadth, and 78 ft. in height.

This hall contains a large wooden model of a horse by *Donatello*, which has given rise to various conjectures, but was probably used by the artist as a model for the horse in the monument of *Gattamelata* (it closely resembles the third horse to the right on St. Mark's at Venice, p. 239, which was probably the prototype). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 299). The walls are adorned with about 400 pictures in fresco, painted soon after 1420 by *Giov. Miretto* and others (frequently retouched), representing the influence of the constellations and the seasons on mankind (custodian 1½ fr.).

Under the loggia towards the Piazza dei Frutti, and that towards the Piazza delle Erbe, both added in 1306, are Roman antiquities, chiefly inscriptions.

The **University** (Pl. 47; E, 4), opposite the *Café Pedrocchi*, is established in a building called '*Il Bò*', from a tavern which once existed in the vicinity with the sign of the ox. Below the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous inscriptions and armorial bearings of distinguished '*cives academici*'.

In the *Via delle Torricelle* (Pl. D, 3), near a small bridge over the *Bacchiglione*, is a small tablet, immured in the wall, marking the spot where *Ezzelino* doffed his helmet and kissed the town-gate on capturing Padua in 1237. — This street ends on the S. at the —

***Prato della Valle** (Pl. C, 3, 4), now called the *Piazza Vittorio Emmanuele II.*, originally a grassy dale, now a promenade adorned with a double series of 82 statues. In the inner row to the left, No. 76. *Steph. Bathori*, 75. *John Sobieski* 'qui Patav. academ. alumnus ingenio, patriam rex etc. illustr.'; in the external row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, *Gustavus Adolphus*, *Livy*, etc. A few of these statues only possess artistic value, such as those of *Poleni* and *Capello* by *Canova*. This spacious Piazza presents a busy scene at the time of the fair (*fièra*), which begins on the festival of St. Anthony (13th June) and lasts for a fortnight.

On the W. side of the Prato is the *Loggia Amulea* (Pl. 40), a modern Gothic structure, used by the judges at the horse-races held on the Prato annually, on 12th June. Below are the marble *Statues of Dante and Giotto*, by *Vincenzo Vela*.

Inscriptions: 'A Dante poeta massimo di patria concordia propugnatore festeggiando Italia il 6 centenario dal suo natale Padova gloriosa di sua dimora p. 1865', and, 'a Giotto per lo studio del vero rinovatore della pittura amico di Dante lodato nel sacro poema Padova da suoi affreschi illustrata p. 1865'.

Dante's House is No. 3359, Ponte S. Lorenzo. In front of it is a mediæval sarcophagus, which, as travellers are assured, contains the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

To the S.E. of the Prato is situated the church of *S. Giustina (Pl. 16; C, 4), an edifice of strikingly noble and imposing proportions, completed in 1516 by *Andrea Riccio* or *Briosco*. The unadorned façade of brick is approached by a handsome flight of twelve steps, of the entire breadth of the structure. The interior consists of a nave and aisles, bordered on each side by a row of chapels. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir are terminated by semi-circular recesses and surmounted by four lofty cupolas.

The church is paved with black, yellow, and red marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high-altar, which contains the tomb of St. Justina, is the *Martyrdom of St. Justina, by *Paolo Veronese*. Magnificently carved *Choir-stalls from drawings of *Campagnola* (1552), in 50 different sections, each representing a subject from the New Testament above, and one from the Old below. In the chapel on the right of the choir is represented the Virgin with the body of Christ, at the sides John and Mary Magdalene, a large group in marble by *Parodi* (17th cent.). The old choir, the sole remnant of the original church, also possesses fine carved stalls.

In the vicinity is the *Botanic Garden* (Pl. 32; C, 4), founded in 1545 and one of the oldest in Europe, well stocked with trees peculiar to the south. It contains a palm, 30 ft. high, which served as a type to Goethe in his theory of the metamorphosis of plants. The tree is now enclosed in a building with a suitable inscription.

EXCURSION to the *Euganean Hills*, see p. 299.

39. From Vicenza to Treviso. From Padua to Bassano.

FROM VICENZA TO TREVISO, 37 M., railway in 2¼ hrs.; fares 5 fr. 50, 4 fr., 2 fr. 40 c.

Vicenza, see p. 215. — 8 M. *S. Pietro in Gù*; 10 M. *Carmignano*, beyond which the *Brenta* is crossed; 12½ M. *Fontaniva*.

14 M. *Cittadella*, a town of 8900 inhab. and the junction for the Padua and Bassano railway (see below). The *Cathedral* contains a Last Supper by *Jacopo Bassano*. — 18 M. *San Martino di Lupari*.

22 M. *Castelfranco* (*Albergo della Spada*; *Caffè del Genio*), a pleasant country-town, in the centre of which rise the towers and walls of its old castle, was the birth-place of the painter *Giorgio Barbarella*, surnamed *Il Giorgione* (about 1467-1511). Behind the high-altar of the *Cathedral* is a *Madonna with SS. Francis and Liberale by that master; in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese*, an early work brought from the Villa Soranza. *Sig. Dom. Tescari*

possesses a collection of pictures, which includes several by early Venetian masters and a female portrait by *Giorgione*. The principal piazza is embellished with the *Statue of Giorgione*, by Benvenuti

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viso, see p. 411.

starting-point for a visit to the
reached by a carriage with
made so as to include the
by P. Veronese, imperfectly
called the *Villa Mania* and
neighbouring village, was
frescoes by *Paolo Veronese*,
Ugonio Barbaro, and ranking
es of mythological represen-
conceived, are here presented
es so frequently used in the
are, immediately by the en-
half-opened door apparently
room with its fantastically-
sentations of *Ceres* with her
hall is decorated with paint-
Feast of the Gods on Mount
od idea of a patrician abode
to make this excursion. The
entation in stucco by *Al. Vi-
la Monte Belluna* (Corona) to

30 M. Istrana; 33 M. Paese; 37 M. Tre-

FROM PADUA TO BASSANO, 30 M., railway in 1 3/4-2 1/4 hrs.; fares 4 fr. 20,
3 fr. 15, 1 fr. 95 c.
Padua, see p. 219.

The train crosses the *Brenta*. 3 M. *Vigo-
darsere*, 7 M. *Campodarsago*; 9 M. *S. Giorgio delle Pertiche*; 12 M.
Campotampiero, with 2700 inhab.; 16 M. *Villa del Conte*.
20 1/2 M. *Cittadella*, see p. 226.
25 M. *Rossano*; 26 M. *Road*.
30 M. *Bassano* (*S. M. Antonio; Mondo), a charmingly-situated

town with 13,700 inhab., the seat of a bishop, and surrounded by
old ivy-clad walls. The houses of the market-place show some in-
teresting remains of the early façade-painting which was so common
in the towns of the Venetian Terra Ferma (comp. p. 278).

Near the market is the Civic Museum (open during the middle
of the day; adm. at other times by fee), containing a number of
works by the *Da Ponte* family, most of whom acquired the sur-
name of *Bassano* from their birthplace.

Room I. *Francesco Bassano* (farther of *Jacopo*), Madonna with SS. Pe-
ter and Paul; *Jacopo* of artists, who all painted in his manner, Nativity of Christ, and St. Val-
entine baptizing a girl; *Leandro Bassano* (d. 1623, son of *Jacopo*),
Portrait of the *Podestà*. — Room II. *Vegeta*, Landscape, formerly
in the possession of *Canova*. — Room III. The original models for *Ca-
nova's Venus and Hebe*, and casts of *Canova's* works. — An adjoining
room contains a collection of relics of the artists.

In proceeding from the Museum to the Cathedral, we pass the
Piazza del Terraglio, which commands a noble prospect of the

town, the river, and the Alps. Just beyond the bridge, to the right, is a small café with a balcony.

The CATHEDRAL contains several works by *Jacopo Bassano*.

Near its N. entrance rises the once fortified tower of Ezzelino, the cruel Ghibelin leader, now partly occupied by ecclesiastics of the cathedral, and affording a lovely view.

The *Villa Rezzonica*, 1½ M. from the town, contains, amongst other works of art, an oil-painting by Canova, representing the Death of Socrates. In the suburb of Borgo Leone lies the *Villa Parolini*, with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on Sept. 8th, 1796, four days after the battle of Roveredo, having marched hither from Trent in two days. The covered wooden bridge over the Brenta occupies the place of one which the French blew up on that occasion. — In 1809 Napoleon elevated the district of Bassano into a duchy and conferred it upon his secretary of state *Maret*.

Possagno, Canova's birthplace, is beautifully situated at the base of the *Monte Grappa*, 12 M. N.E. of Bassano. A good road to it leads by *Romano*, the birthplace of Ezzelino, and *Crespano*. The church, in the form of a circular temple, and designed by Canova, contains his tomb, an altar-piece painted by him, and a handsome bronze relief of the Entombment. The church and the bridge at Crespano (see above), which crosses the river by a single arch (118 ft. in span), were built with funds bequeathed by Canova for the purpose. The *Palazzo*, as his house is called, contains models and casts of his works.

From BASSANO TO TRENT, diligence thrice daily in 10 hrs., see p. 46.

40. Venice, Italian *Venezia*.

Arrival. The RAILWAY STATION is on the N.W. side of the town, at the end of the Canal Grande (p. 261; Pl. B, C, 2; the town-office is by the Ponte dei Pignoli; comp. Introd. xvii). — Good order is maintained at the station. An official at the egress assigns a gondola to the traveller on being told his destination. An ample supply of gondolas and 'Omnibus-boats' is always in waiting; but the latter are not recommended, being slow, often crowded, and affording no view. GONDOLA from the station to any part of the city 1 fr., each box 15 c.; with two rowers double these charges. A second generally proffers his services, but may be dismissed with the words 'basta uno!' — Gondola tariff for those who arrive by sea, see p. 230. — OMNIBUS BOATS ply, on the arrival of every train, from the station to the *Riva del Carbon* (near Ponte Rialto) and the *Piazzetta*. Fare 25 c., gratuity 5 c., each heavier article of luggage 15 c.; the porter belonging to the boat, who conveys luggage to the hotel, also expects a fee. Omnibus-boats to the station (in 20 min.) start from the *Molo*, E. of the *Piazzetta*, ¾ hr. before the departure of each train (their station is by the first bridge, the *Ponte della Paglia*, close to the *Bridge of Sighs*). — STEAMBOATS, see p. 255. — Small café at the station.

Hotels (table-d'hôte usually at 5 or 6 p.m.). *EUROPA (Pl. b; F, 4), in the former *Palazzo Giustiniani*, on the Grand Canal, opposite the Dogana di Mare and near the Piazza of St. Mark; GRAND HÔTEL ROYAL (DANIELI; Pl. a, F 4), in the old *Palazzo Bernardi*, well situated, at the beginning of the Riva degli Schiavoni, E. of the Palace of the Doges, with the dépendance *Beaurivage*, also on the Riva degli Schiavoni; D. 5, B. 2 (with honey 2½), déj. 4 fr. HÔTEL BRITANNIA (Pl. c; E, 4), in the *Palazzo Zucchelli*, on the Grand Canal, opposite S. Maria della Salute, D. 5, B. 1¾, A. 1, L. ¾ fr. *VICTORIA (Pl. g; E, 4), R. 3, D. 5, B. 1½, L. and A. 1½ fr., situation less favourable. GRAND HÔTEL (Pl. o; E, 4, 5). — *S. MARCO (Pl. e; F, 4), in the Piazza of St. Mark, in the old Procuratie, R. 3-4, D. 4-5 fr.; *ITALIA (Pl. h; E, 4), S. Moisè, Calle Lunga, with one side facing the

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51 Ospedale Civile	F. G. 2. 2.	
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42 Balbi	D. 4.	
43 Barberigo della Terranova	D. 3. 4.	
44 Battaglia	D. 2.	
45 Benbo	E. 3.	1
46 Bernardo	D. E. 3.	
47 Casa Ferro	E. 4. 1.	
48 Ca. d'oro	E. 2.	
49 Camerlinghi	E. 3.	
50 Cavalli	D. 4.	
51 Contarini degli Scignoli	D. 4.	
52 " " Faam	E. 4. 3.	
53 " " Figure	D. 4.	
54 Corner della Cella Grande	E. 5.	
55 Corner della Regina	E. 2.	
56 Corner-Spinelli	E. 4.	
57 Corner (Museo civico)	D. 2.	
58 Dandolo	E. 3.	
59 Dato Angarini	E. 5.	2
60 Ducele	F. 4.	
61 Ena-Frova	E. 4.	
62 Fusi-Winsaffin	E. 4.	
63 Fondaco de Tedeschi	F. 3.	
64 Fondaco de' Turchi	D. 2.	
65 Foscetti	F. 3.	
66 Foscari	D. 4.	
67 Giannelli	E. 2.	
68 Giustiniani	D. 4.	
69 Giustiniani-Lotini	D. 4.	

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Canal Grande, R. from 2½, D. 5, B. 1½, A. ¾, 'pens.' 9 fr.; *LUNA (Pl. f; F, 4), opposite the royal garden, close to the S.W. side of the Piazza of St. Mark, R. 2½, D. 4, 'pens.' 9 fr., A. 70 c.; BELLEVUE (Pl. d; F, 4), N. side of the Piazza of St. Mark, adjoining the Clock Tower, R. 3-4 fr., L. ¾-1, A. 1, D. 4 fr.; *CITTÀ DI MONACO (Pl. i; F, 4), on the Canal Grande, not far from the Piazza of St. Mark, R. from 2½, A. ¾, B. 1¼, D. 4, 'pens.' 8-10 fr.; ALBERGO ORIENTALE & CAPPELLO NERO, in the Piazza of St. Mark, Procuratie Vecchie, R. from 2 fr.; PENSION SUISSE (*Hôtel Roma*), on the Canal Grande, opposite S. Maria della Salute; UNIVERSO, in the *Palazzo Brandolin*, Canal Grande, adjoining the academy, R. and A. 3-5, D. 4 fr., well spoken of; HÔTEL D'ANGLETERRE (formerly *Laguna*), Riva degli Schiavoni. — *AURORA (Pl. p; G, 4) and SANDWIRTH, both on the Riva degli Schiavoni, commanding a view, are unpretending but respectable German inns (R. 1½-3, D. 3, 'pens.' 6-8 fr.). — VAPORE (Pl. i; F, 4), in the Merceria, S. GALLO (Pl. k; F, 4), and CAVALLETTO, all three near the Piazza S. Marco, are tolerable Italian inns with restaurants. A similar house is LA CALCINA, *Fondamenta della Zattere* 782, opposite the Giudecca, conveniently situated for visitors to the Academy and much frequented by artists.

Hôtels Garnis. NATIONAL (German), on the Riva degli Schiavoni; SCATTI, *Calle del Ridotto*; ALL' OROLOGIO, in the Merceria, adjoining the clock tower (p. 241); LEONE BIANCO, to the N.W. of the Piazza of St. Mark. — *PENSION ANGLAISE, in the *Palazzo Giustinian Vescovi*, on the Canal Grande, moderate.

Private Apartments are easily obtained. The rents of those on the *Grand Canal* and the *Riva degli Schiavoni* are the highest. The *Fondamenta delle Zattere* is a quiet and pleasant situation, though somewhat remote from the Piazza of St. Mark (e. g. in the *Calle del Ridotto*, R. 1-2 fr. per day, 30-50 fr. per month). It is usual to pay for one month in advance, before which the tenant is recommended to see that every necessary arrangement is made, '*tutto compreso*'.

Travellers are cautioned against sleeping with open windows on account of the gnats. Mosquito-curtains (*zanzariere*) afford the best protection against these pertinacious intruders. Pastilles ('*fidibus contro le zanzare*'), sold by the chemists, are generally effectual in dispersing them. — The *Drinking-water* of Venice is unpalatable but not unhealthy; new water-works are projected.

Restaurants (Trattorie). *Caffè Quadri, first floor, in the Piazza S. Marco; *Restaurant on the Lido* (see p. 276); others, where beer is obtainable, see below. In the Italian style: *S. Gallo (Pl. k; see above), with an open court; *Alb. Orientale e Cappello Nero, in the Piazza S. Marco, sixth entry to the left of the clock; *Città di Firenze*, good wine, *Calle del Ridotto*, opposite the Europa; *S. Moisè, near the Hôtel Italia; *Cavalletto, at the back of the Hôtel S. Marco; *La Calcina*, see above; *Vapore*, see above; *Bella Venezia*, and others. — The wines of *Cyprus* and *Samos* are among the best at Venice (sold by *Giacomuzzi*, *Calle Vallaressa*, near the S.W. corner of the Piazza of St. Mark).

Beer. *A. Dreher, at the N. corner of the Piazza S. Marco, with a good restaurant; *Bauer and Grünwald, adjoining the Hôtel Italia (p. 228); and also at the *Birrerie* near the Campo S. Angelo, S. Polo, and at many of the cafés.

Cafés. In the *Piazza of St. Mark*, S. side: *Florin, good ices; *Caffè Svizzero. N. side: *Degli Specchi*; *Quadri (recommended for breakfast). After sunset hundreds of chairs and small tables are placed in front of these cafés for the accommodation of customers. — Strangers are often importuned by flower-girls, hawkers, musicians, etc. — The cafés on the *Riva degli Schiavoni* are also much frequented, and somewhat cheaper.

Boats take the place of cabs at Venice. The light, old Venetian *Gondola*, with a low black canopy or cabin (*felze*) and black leather seat, accommodates 2-4 persons. They are painted black in conformity with a law passed in the 15th century. The *Barca*, a modern institution, is a larger craft, open at the sides, covered with coloured material, and accommodating six or more persons. The heavy indented iron prow (*ferro*), resembling

a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the ferro, the highest part of the craft, clears them. The rower himself is hailed as '*Poppe*', from the *poppa* on which he stands.

'*Cavar il Felze*' means 'to take off the covering or cabin'. The shouts of the gondoliers on turning a corner are peculiar, e. g. *già è* (boat ahead!), *preme* (pass to the right!), *stall* (pass to the left!), etc.

Charges. Gondola for 1-4, or a barca for 1-6 persons, with one rower (*barcajuolo*), according to the tariff of 1872, a copy of which the gondolier is bound to exhibit if desired, for the first hour, or for each trip, *by day or by night*, 1 fr., for each additional hour 50 c. (but a fee is expected in addition to these low fares), for the whole day (of 10 hrs.) 5 fr. To or from the station, see p. 228. From the steamers to the Piazzetta (two rowers required) 40 c., luggage 15 c. For short distances a bargain should be made. *For a second rower double the ordinary fare is charged.* One, however, suffices for the gondola, and even for the barca if not heavily laden ('*basta uno*'), unless greater speed than usual is desired. For a longer distance, however, such as to the Lido, two rowers are desirable, and in this case a bargain may be made with the gondolier for a second. — The islands of Murano, S. Lazzaro, and Lido are included in the tariff. — For longer distances the charge per hour and per gondolier is 10 c. more. For public festivities a bargain must be made. Officious loiterers who assist passengers to disembark expect a gratuity of a few centimes.

The principal station of the gondolas is by the *Piazzetta* (p. 242; Pl. F, 4). The traveller selects a suitable boat without regarding the importunities of the boatmen, whereupon the owner will soon present himself. If the gondola is hired by the hour, which is the most advantageous mode for sight-seeing, the passenger shows his watch, saying '*all' ora*'. The highest demands are generally made at the Piazzetta and Riva and in the vicinity. It need hardly be observed that the intervention of a commissionaire or a waiter in the hiring of a boat causes the fare to be considerably raised. If any difficulty arises it is best to apply to a policeman (*Guardia municipale*).

The gondoliers are, as a class, respectable and trustworthy, and a small gratuity goes far towards securing their good offices.

Ferries (Traghetti) across the Grand Canal (5 c., after dusk 10 c., comp. Plan); from the SS. Apostoli (Pl. 5; F, 2; p. 265) to Murano, 10 c., and to Mazzorbo (Torcello, p. 277); from the Fondamenta delle Zattere to the Giudecca, 15 c.; from the Molo (Piazzetta) to the Giudecca 20 c., to Il Redentore 30 c., to the Punta della Salute 15 c., to S. Giorgio Maggiore 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.)

Guides ('Guides Autorisés', 'Guide Patentate'). In 1881 the guides of Venice formed themselves into a '*Società di mutuo soccorso ed incremento fra le guide patentate*', which has been recognised by the authorities and is designed to correct the abuses which had crept into the relations between guides and tourists. A list of the members of the society is kept at each hotel. The head-office is at Calle Sei Pretti 5028, where complaints may be made when necessary. Almost every hotel has its own guide. Those not attached to the hotels are generally to be found in the Piazza of St. Mark before 9 a.m. or about 8 p.m. The fee for a day (9-6) is 5 fr., with 10 fr. additional for gondola-fares and gratuities. Parties of visitors are frequently formed by the guides, who undertake to conduct them to all the principal sights of Venice at a charge of 4 fr. each person, which includes gondola-fares, gratuities, etc., but, as the number is usually unlimited, this wholesale system cannot be recommended, the members of the party being entirely deprived of their independence. A party of 2-6 persons will find it far preferable to have a guide at their own disposal. In this case the fee, including all expenses, is about 20 fr. (i.e. 5 fr. for the guide and 15 fr. for gondolas, fees, etc.).

It must, however, be observed that the aid of the Handbook, coupled with a slight acquaintance with the Italian language, will enable the traveller *entirely to dispense with a guide*. The principal objects of interest should be visited in a definite order, such as that suggested below, and

ained from the Plan, in order that the proper
gondolier at each stage of the route. Much
th the aid of the Plan. The route from the
on is indicated by notices on the street corners.
Maria del Rosario, Fondamenta Venier 708;
Calle Gritti o del Campanile 2489, French,
2891; German, S. Benedetto, Pal. Memmo,
Principal European states.
(also for swimming galleggianti) are situated
nal, but are used during the three summer-
Piazzetta to the baths 10c.; the word 'bagno'
as gondolier. Swimmers (1 fr.) ask at the
the 'vasca' (basin); a separate bath (1½ fr.)
for ladies (sirens) 1 fr. 40c.; separate bath
expected. The best time for bathing is about
de being shallow and muddy. — The baths on
sauter (season from May to Nov.; temperature
n summer a steamboat plies every hour (in
half-hour) between the Riva degli Schiavoni
urning after a halt of ½ hr. (Tickets must
g. 80c.; there and back, including the bath,
s (Café, poor) to the baths a walk of 10 min.
th 1 fr. (for ladies to the left, for gentlemen
ers; for taking care of valuables 10c. Con-
ourite *Café Restaurant (adm. 25c.), where
ings till 10 o'clock. There is also an open-
ay be taken on board the steamer. — Warm
ad at Chitarin's (salt-water), near S. Maria

a of St. Mark, S.W. corner; Colombo Coen,
ling Room in the Palazzo Querini (Pl. F,
-11 (Sun. and holidays 11-11), adm. free,

Piazza of St. Mark, views of Venice,
to the large and expensive size (28 by
1½, from original pictures & fr.; Ponti,

; Pl. 96, F 3), to the N. of the Piazza
rceria indicated by hands at the street-
, Posta). Letter-boxes in the Piazza of
d, etc. — Telegraph Office (Pl. 106;
St. Mark.

tan Lloyd) on Tues., Thurs., and Sat.
tarting at midnight in connection with
res 9 or 6½ fl.; return-tickets, avail-
Uloggia (Società Lagunare), see p. 277;
of the P. & O. Co. once — ly. The

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and are suitable for presents or re-
ake two-thirds or even one-half of

the price first demanded. — The most extensive *Manufactories of Mosaics* are the *Compagnia de' Vetri e Musaici di Venezia e Murano* (manager M. G. Castellani, formerly Salviati), Campo S. Vito 731, on the Canal Grande, with a retail-shop in the Piazza of St. Mark, and the manufactory of Dr. *Salviati*, also on the Canal Grande; others are *Dav. Bedendo*, Calle Albanesi 2636 bis and Corte Almatea 2644, and *Enrico Podio*, Campo S. Moisè 1466. — Crystal-wares, *Rubbi*, S. Giovanni Crisostomo; *Tommasi e Gesolmini*, S. Fosca (both on the Canal Grande); *Dalmedico*, Merceria dell' Orologio, 218; *D. Bedendo*, see above. — Antiquities and objects of art, *Guggenheim*, Pal. Balbi, on the Canal Grande, by the Pal. Foscari (p. 257; entrance in the Campo S. Tomà); *Moise Dalle Torre & Co.*, Canal Grande, opposite the Palazzo Grassi; *Aless. Clerle*, Ponte dei Dai 848; *C. Zuber*, Canal Grande 2177. — Venetian lace, antique at *Ruggieri's*, near S. Gallo; modern at the *Società di Merletti*, Campo S. Zaccaria, and at *M. Jesurum & Co.* — Money-Changers: *Gaëtan Fiorentini*, Bocca di Piazza 1239, opposite the Telegraph Office.

Exhibition of Art in the Palazzo Mocenigo S. Benedetto (p. 257), adm. 40c.

English Church Service, Palazzo Contarini degli Scrigni, Grand Canal, near the iron bridge. — *Scotch Presbyterian Church* on the Grand Canal, not far from S. Maria della Salute.

The Climate of Venice is tempered by the proximity of the sea and the Lagune. In January, the coldest month, the mean temperature is about 37° Fahr., from which it rises to 72-77° in June, July, and August. In April the average is about 56° Fahr., in May 65°, in Sept. 69°, and in Oct. 59°. The air is very humid, and consequently often favourable to catarrhal affections. Rheumatism is, on the contrary, rather prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The drinking-water is, as already mentioned, indifferent. Invalids who intend wintering in Venice should be particular as to a S. aspect. The quietest apartments are to be found in the Fondamenta delle Zattere (Pl. C, D, 5). — *Chemist*: Farmacia Zampironi, near S. Moisè, W. of the Piazza of St. Mark; *Farm. Mantovani*, Calle Larga S. Marco; *Farm. Galvani*, Campo S. Stefano. — *Physicians*: Dr. Kurz, Calle Fimbera 951 (S. Marco); Dr. Richetti, Ponte dei Consorzi 4392; Dr. Levi.

During the **Carnival** no other city in Italy, Rome excepted, presents so busy and animated a scene as Venice. The Piazza S. Marco is then converted into a kind of vast ball-room. Balls also take place in the Riddotto and the Teatro Fenice.

Plan of Visit. A stay of 3-4 days may suffice when time is limited, in which case the following plan is recommended, but it may be extended or modified at discretion.

Afternoon or Evening of arrival. In order to gratify their first curiosity, and obtain a general idea of the peculiarities of Venice, travellers are recommended to undertake a preliminary voyage from the Piazzetta along the *Grand Canal* (see p. 255) to its extremity (near the railway-station is the church *Degli Scalzi*, see p. 261, which may now be visited on account of its remoteness from the other points of attraction); then under the iron bridge to the *Canal di Mestre*, to the left of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes); back hence by the Grand Canal to the *Ponte Rialto*, where the gondola should be quitted. Then walk through the *Merceria* to the *Piazza of St. Mark*. The whole expedition will occupy 2-2½ hrs.

1st Day. *S. Marco (p. 238); *Palace of the Doges (p. 242); *S. Giorgio Maggiore (p. 274; ascend campanile); *Redentore (p. 275); *S. Sebastiano (p. 275).

2nd Day. Pal. Emo-Treves (p. 256); S. Maria della Salute (p. 270); **Accademia delle Belle Arti (p. 248); *S. Stefano (p. 269); *Frari (p. 266); *Scuola di S. Rocco (p. 267).

3rd Day. S. Salvatore (p. 264); Pal. Vendramin (p. 260); Museo Correr (p. 260); *Madonna dell' Orto (p. 271); Gesuiti (p. 271); S. Maria de' Miracoli (p. 273).

4th Day. *S. Zaccaria (p. 262); S. Maria Formosa (p. 263); *S. Gio

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Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*, but in 1431 his successful career was terminated in consequence of a suspicion of treason, and in 1432 he was executed. In 1449 the Venetians gained possession of Crema, but were unable to prevent the elevation of Sforza to the dignity of Duke of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Becoming an object of suspicion to the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Morea was conquered by the Turks. In 1480, in consequence of the renunciation of Catharine Cornaro, wife of King James of Cyprus, this island came into the possession of Venice, and in 1483 the republican dominions were farther augmented by the island of Zante.

The close of the 15th cent. may be designated as the culminating point of the glory of Venice. It was now the grand focus of the entire commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 million ducats, 4 millions of which were estimated as clear profit. It possessed 300 sea-going vessels with 8000 sailors, and 3000 smaller craft with 17,000 men, as well as a fleet of 45 galleys carrying 11,000 men, who maintained the supremacy of the republic over the Mediterranean. But already, in the middle of the 15th cent., an event had taken place, which cast an ominous shadow on the future of the Republic; the capture of Constantinople by the Turks in 1453 completely undermined the supremacy of Venice in the East. The crowning blow, however, was the discovery of the new sea routes to India at the close of the century, by which its commerce was diverted to the Portuguese. However 'the arts, which had been gradually rising to perfection, shed a glorious sunset over the sinking form of the Republic'.

The opening of the 16th cent. was signalled by new losses. In 1503 Venice signed a humiliating peace with Bajazet II., in which she surrendered the whole of the Morea. The League of Cambray, formed by the Pope, the Emperor, and the kings of France and Arragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also very prejudicial to Venice, but its power was undermined most of all by its constant struggle against the advance of the Osman empire. In 1540 Nauplia, the islands of Chios, Paros, and others were lost, and in 1571 Cyprus, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet greatly distinguished itself. In 1659 the island of Candia was conquered by the Turks. In 1684 the Venetians under *Francesco Morosini* and *Königsmarck* were victorious in the Morea, and conquered Coron, Patras, Corinth, etc.; in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1709 they retained possession of the Morea; but in 1715 the Turks reconquered the peninsula, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in the history of Europe. It retained its N. Italian possessions only, observed a strict neutrality in all the contests of its neighbours, and continued to decline in power. On the outbreak of the French Revolution Venice at first strenuously opposed the new principles; on the victorious advance of the French it endeavoured to preserve its neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, the French broke off their negotiations and took possession of the city on 16th May, 1797. The last doge was *Lod. Manini* (1788-97). By the Peace of Campo Formio (1797) Venetia was adjudged to Austria, and by that of Pressburg (1805) to the kingdom of Italy. In 1814 Venice was again declared Austrian, and remained so until 1848, when a revolution broke out,

and the citizens endeavoured to re-establish their ancient republican form of government, under the presidency of *Daniello Manin*. Their renewed independence, however, proved most disastrous and short-lived. The city was torn by internal dissension, and at the same time besieged by the Austrians. After a siege of 15 months it was compelled to capitulate to *Radezky*, in August, 1849, a victory which cost the Austrians upwards of 20,000 soldiers. The war of 1859 did not affect the supremacy of Austria over Venetia, but its re-union with Italy was at length effected by the events of 1866.

Venice has shown herself as independent of, and, as are her situation and her political history experienced by the traveller who visits after having seen the whole of the rest of Italy, who begin to study her art. The earliest monuments betray the fact that her greatness was her force. The church of St. Mark is in the mosaics bear a Byzantine impress, and the various branches of art. Even during the period when it did not adopt the same forms as the rest of Italy, churches several architects from the mainland (*Pisano*) appear to have been summoned to Venice, like those of Upper Italy, generally form, particularly that of the *Doges*, exhibit a style which usually possess a large entrance colonnade with a number of windows close together, rather as spaces for the reception of paintings of decoration and colour. Examples of this are the *Palazzo Foscari*. At a later period the style did not become naturalised till the end of the 15th century, when it was zealously cultivated. In point of size the palaces of Venice bear no comparison with those of the north, and the palaces retain the style of the 15th period. At a later date, when art in architecture resisted the influences of central Italy. Among the most important members of the *Lombardi* family, (*1477-1570*), *Antonio da Ponte*, and lastly (*1518-1580*), who inaugurated a new era, by limiting the façade to a single range of arches. His successors were *Scamozzi* and *Longhena*. The master who designed the statuary on the *Pil. Calendario* was the most famous of the school of the 15th cent. the growing taste for abundant employment to the sculptors, and the rising up issued the numerous magnificent churches of Venice. The names of the (probably not natives), and of *Alessandro Veronese*. At a later period *Jacopo Sansovino* both as a sculptor and an architect, and chiefly for pictorial effect, are far more important than the school. His pupils were *Girolamo Campione* (d. 1607).

It did not begin to attract universal attention till the 14th cent. they were far inferior to the schools, and though *Giotto* was engaged in neighbouring Padua, they were unaffected by the most noted masters at Venice were *Antonio*, and *Bartolommeo Vivarini*, who in event of great importance, which took place at Venice of *Antonello da Messina*, who introduced the method best adapted for giving full scope to the rich colouring. After the impulse given to the school by *Squarcione*, its style was more or less

rich in colouring
the method best adapted for giving full scope
to the rich colouring. After the impulse given to the
school by Squarcione, its style was more or less

zealously adopted by the Venetian masters *Carlo Crivelli*, *Jacopo Bellini*, father-in-law of Mantegna, and others. As a master of the pure Venetian type we must next mention *Giovanni Bellini* (1426-1516; a son of Jacopo, like *Gentile*, 1421-1507), who may be regarded, both in the style of his compositions (such as his 'sacra conversazione', a peaceful and yet expressive group of saints with the Madonna), and his conception of female figures, as the precursor of the glorious prime of Venetian painting. One of his contemporaries was *Vittore Carpaccio* (d. after 1519), a lively pictorial narrator, and to his school belonged *Cima da Conegliano* (who flourished about 1489-1508), *Catena*, and *Marco Marziale*.

The first of the great masters was *Giorgione* (*Barbarella*, 1477?-1511), but unfortunately few of his works are authenticated (the most important being an altar-piece at Castelfranco, a portrait at Rovigo, a *Famiglia* in the Palazzo Giovanelli at Venice, and a *Concert* in the Palazzo Pitti at Florence). The peculiar glow of his colouring, an attribute which seems rather to be natural to him than acquired from others, imparts even to his isolated half-figures an unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which a simple and natural enjoyment of life is so admirably expressed, was *Jacopo Palma* (*Vecchio*, 1480-1528). Surpassing all his fellows in reputation, in fertility, and in the length of his career, next comes the great *TIZIANO VECCELLIO* (1477-1575). His finest frescoes are in the *Scuola del Santo* and *Scuola del Carmine* at Padua, and though most of his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, especially in the province of religious composition, are still preserved at Venice.

Such was the vitality and vigour, and so great the resources of the Venetian School at this period, that even masters of secondary importance frequently produced works of almost unrivalled excellence. Those who chiefly call for notice are *Sebastiano del Piombo* (1485-1547), who was afterwards influenced by the fascinating proximity of Michael Angelo, *Rocco Marconi*, *Lorenzo Lotto*, *Bonifacio*, *Giovanni Antonio* (*da*) *Pordenone* (d. in 1539), whose carnation-tints are unsurpassed, and *Paris Bordone* (1500-70), whose portraits rival those of Titian. A prominent master of a somewhat younger generation was *Jacopo Tintoretto* (*Robusti*, 1518-94), who squandered his eminent abilities on superficial works, and in his eagerness for effect threw away the rich golden tints which formed a distinctive characteristic of his school. *Paolo Caliari*, surnamed *Veronese*, (1528-86), on the other hand, though more material in his conceptions, and frequently confining himself to mere representations of actual life, was a faithful adherent to the traditions of his predecessors. Among the last masters of note were the *Bassano's*, *Palma Giovane*, and *Padovanino*, after whose time the Venetian school became extinct. In the 18th cent., however, we must mention *Tiepolo* (d. 1770), a spirited decorative painter, *Antonio Canale*, an architectural painter, and his pupil *Bern. Belotto*, both surnamed *Canaletto*, who were much admired by their contemporaries.

Venice, situated in 45° 25' N. latitude, lies 2½ M. from the mainland in the *Lagune*, a shallow part of the Adriatic about 25 M. in length and 9 M. in width. The 15,000 houses and palaces of Venice are situated on three large and 114 small islands, formed by 150 canals, connected by 378 bridges (most of them of stone), and altogether about 7 M. in circumference. The population which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), amounts now to 133,000, of whom, however, one-fourth are paupers. Its trade has again been on the increase since the middle of the century, and Venice is now one of the greatest seaports on the Adriatic.

The lagune are protected from the open sea by long sand-hills

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handsome modern apartments and several good ancient and modern pictures (entrance under the New Procuratie; custodian 1 fr. for 1-3 pers.). The modern edifice on the W., called the *Atrio*, or *Nuova Fabbrica*, was erected under Napoleon in 1810, partly on the site of the former church of S. Geminiano. The ground-floors of these structures consist of arcades, in which the cafés and shops mentioned at pp. 229, 231 are established. — The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings, after sunset, all who desire to enjoy fresh air congregate here. The scene is most animated towards 8 p.m., especially on the evenings when the military band plays (Sundays, Mondays, Wednesdays, and Fridays, 8-10 o'clock), when the Piazza is sometimes thronged until after midnight. On other evenings the crowd disperses about 10 o'clock. In winter the band plays on the same days, 2-4 p.m., and the Piazza is then a fashionable promenade. Early in the morning a few visitors to the cafés may be seen sipping their coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours just mentioned. The Piazza with its adjuncts presents a strikingly imposing appearance by moonlight.

A large flock of PIGEONS resorts daily to the Piazza at 2 p.m. to be fed. According to tradition, Admiral Dandolo, while besieging Candia at the beginning of the 13th cent., received intelligence from the island by means of carrier-pigeons, which greatly facilitated its conquest. He then despatched the birds to Venice with the news of his success, and since that period their descendants have been carefully tended and highly revered by the citizens. They nestle in the nooks and crannies of the surrounding buildings, and are generally seen in great numbers in the evening, perched on the façade of St. Mark's.

The three lofty *Flagstaffs* (*Pili*) in front of the church, rising from pedestals resembling candelabra, executed by *Aless. Leopardò* in 1505, once bore the banners of the kingdoms of Cyprus, Candia, and the Morea, to commemorate their subjugation by the republic. On Sundays and festivals the Italian colours are now hoisted here.

The nucleus of ****S. Marco** (Pl. 17; E, 4), the Church of St. Mark, the tutelary saint of Venice, whose remains are said to have been brought by Venetian citizens from Alexandria in 828, consists of a Romanesque building of the 10th and 11th cent., the brick walls of which are now concealed by a lining of marble. In the 12th and following cent. it was remodelled in a Byzantine style, and decorated with the lavish and almost Oriental magnificence which now excites our admiration and wonder. The façade received some additions in the Gothic style in the 15th cent., which enhanced the fantastic effect of the whole. The form of the edifice is that of a Greek cross (with equal arms), covered by a Byzantine dome in the centre and one at the extremity of each arm. Around the W. and part of the N. transept is a vestibule covered by a series of smaller domes. Externally and internally the church is adorned

with five hundred columns of marble, the capitals of which present an exuberant variety of styles. The most remarkable are eight detached columns in the vestibule, four at each of the lateral portals on the W. side, with peacocks and lions. The mosaics cover an area of 45,790 sq. ft., and the interior is also profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of which are said to have been executed as far back as the 10th cent., belong chiefly to the 12th and 16th centuries, and afford interesting evidence of the aptitude of the earliest Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which formerly belonged to S. Pietro di Castello (p. 276).

Over the principal portal are **FOUR HORSES* in gilded bronze, 5 ft. in height, which were long supposed to be the work of a Greek master (*Lysippus*), but are now believed to be of Roman workmanship, probably of the time of Nero. They are finely executed, and are especially valuable as the sole existing specimen of an ancient quadriga preserved intact. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine caused them to be conveyed to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon I. to Paris, where they afterwards occupied the summit of the triumphal arch in the Place du Carrousel. In 1815 they were brought back to Venice by the Emp. Francis and restored to their former position.

FAÇADE. **Mosaics* in the arches, best surveyed from the steps of the flagstaffs. *Below*, over the principal entrance, the Last Judgment, executed in 1836, on the right the Embarkation of the body of St. Mark at Alexandria, and its Disembarkation at Venice, both executed in 1660; on the left the Veneration of the saint, of 1728, and the Church of St. Mark into which the relics are conveyed, of the 13th century. — Above are the four horses in front of the great arched window, on the left and right are four mosaics of the 17th cent., Descent from the Cross, Christ in Hell, Resurrection, Ascension.

ENTRANCE HALL (Atrio), the whole breadth of the church: the vaulting consists entirely of *MOSAIC*, of which the *older* portion (12th cent.) represents Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch the Deluge; 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 from a design by Titian. — The three *red slabs* commemorate the reconciliation between the Emp. Fred. Barbarossa and Pope Alexander III., which was effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — In the next arch, Noah, and the Building of the tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

INTERIOR, 86 yds. in length, 70 yds. in width, with five domes and an apse. The large *Entrance Doors* are of bronze, that on the right in the Byzantine style, and that in the centre of the 12th century. Above the latter, *Mosaics*: Christ, Mary, and St. Mark. The mosaics in the three domes of the nave illustrate the doctrine of the Trinity: God the Father with David, Solomon and the prophets; the Ascension of Christ; the Descent of the Holy Ghost. The beautiful stone *Mosaic Pavement* of the 12th cent. is now being skillfully repaired. By the screen, on the right and left of the approach to the high-altar, are two *Pulpits* in coloured marble, each placed on seven columns in accordance with the ancient custom. On the *Screen* are **Fourteen Statues* in marble (of 1393), representing St. Mark, Mary, and the twelve Apostles, with a gilded Crucifix. —

The LEFT TRANSEPT contains two handsome bronze *Candelabra* of 1520; above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; adjoining it are some fine Byzantine mosaics. — The RIGHT TRANSEPT also contains two bronze *Candelabra*, of the end of the 16th century.

On the arched *Parapet* on each side of the CHOIR are three reliefs in bronze, by *Sansovino* (d. 1570), representing events from the life of St. Mark. On the parapet of the *Stalls* are the four Evangelists in bronze, by *Sansovino*, and four Fathers of the church, by *Caliari* (1614).

The *High Altar* (*Altare Maggiore*) stands beneath a canopy of verde antico, borne by four columns of marble (with reliefs of the 11th cent.). The *Pala d'Oro*, enamelled work with jewels, wrought on plates of gold and silver, executed at Constantinople in 1105, constitutes the altar-piece, which is uncovered on high festivals only, or, at other times, for a fee of 6 fr. (It was originally intended to embellish the *front* of the altar.) Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second altar with four spiral columns of alabaster, of which the two white ones in the middle are semi-transparent, and are said to have once belonged to the Temple of Solomon.

The SACRISTY (*Sagrestia*), to the left, contains some fine mosaics on the vaulting; cabinets with inlaid work of 1523; on the door leading from the high-altar, reliefs in bronze by *Sansovino* (1556); to the right of the handle is the portrait-head of the maker of the door; in the right corner the head of Titian. Entrance to the Crypt, see below.

To the right of the high-altar: CAPPELLA DI S. CLEMENTE, with altar-relief of the 16th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andr. Gritti.

In the right aisle, close to the principal entrance, is the BATTISTERO, in the centre of which is a large bronze font of 1545; above it is John the Baptist. Also the monument of the Doge And. Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the left of the altar the head of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. — From the Baptistery we enter the *CAPPELLA ZENO, containing the handsome *Monument of Cardinal Giambattista Zeno (d. 1501), wrought entirely in bronze; on the sarcophagus is the figure of the cardinal, over life-size; below are the six Virtues. The *Altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the Madonna, St. Peter, and John the Baptist; on the altar itself a relief of the Resurrection. To the right and left two lions in coloured marble.

In the right transept is the entrance to the TREASURY (*Tesoro di S. Marco*, open on Mondays and Fridays 12½-2 o'clock, except on festivals), containing two candelabra by Benvenuto Cellini(?); cover of the books of the Gospels from the church of St. Sophia at Constantinople, decorated with gold and jewels; a crystal vase with the 'Blood of the Saviour'; a silver column with a fragment of the pillar at which Christ was scourged; a cup of agate with a portion of the 'skull of St. John'; the sword of the Doge Morosini; cuneiform writings from Persepolis; an episcopal throne of the 7th cent., said to be that of St. Mark; and a number of other curiosities.

The CRYPT, freed from water and restored in 1868 (but still often under water), also deserves a visit; open 12-2 o'clock, entrance by the first door to the right in the Sacristy (see above); at other hours it is shown by the sacristan. To the right a well-executed Christ in relief by *Sansovino*.

A walk (sacristan ½ fr.) round the GALLERY inside the church is strongly recommended in order that the mosaics may be more closely inspected. The ascent is from a door to the right in the principal portal, which the sacristan opens. The gallery on the outside of the church should then be visited for the sake of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, is a marble sarcophagus borne by lions, executed by Borro, and containing the remains of *Daniele Manin*, the president of the republic in 1848, which were brought from Paris in 1868. — On the

wall here are placed numerous ancient Byzantine reliefs in marble (Madonna, etc.), brought from the East by Venetians.

On the S. side of the church (see below) are two short square *Columns, inscribed with Greek characters, brought hither in 1256 from the church of St. Saba at Ptolemais, which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the republic were anciently promulgated. Two curious *Reliefs* in porphyry are immured by the entrance to the Palace of the Doges, representing two pairs of knightly and armed figures embracing each other. They are said also to have been brought from Ptolemais, and have given rise to a great variety of conjectures, such as that they represent four emperors of Byzantium of the 11th cent., or four Flemish men-at-arms of the time of Baldwin of Flanders, who was elected Greek emperor in 1204.

Opposite St. Mark's, to the S.W., rises the isolated square *Campanile (*Il Campanile di S. Marco*), 322 ft. in height, which is always open to the public (doorkeeper 15 c. for each pers. on entering). It was founded in 911, several times restored, and finally completed in 1511, the upper part and the spire having been constructed by *Bartolommeo Buon*. The ascent by a winding inclined plane of 38 bends, and finally by a few steps, is easy and well-lighted. The watchman at the summit is provided with a telescope and opens the door to the second gallery for a trifling gratuity. The *View comprises the city, the Lagune (comp. p. 237), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 299), rising above the Adriatic; E. in clear weather the Istrian Mts., rising above the campanile, a magnificent spectacle towards sunset. The ascent of the campanile is recommended to the traveller, both for a preliminary survey, and as an appropriate termination to his visit to Venice. — The *Loggetta*, or vestibule, on the E. side of the campanile, erected by *Sansovino* in 1540 and lately restored, once served as a waiting-room for the procurators, whose office it was, during the sessions of the Great Council, to command the guards. The bronze statues of Peace, Apollo, Mercury, and Pallas, and the reliefs on the coping by *Sansovino*, and also the *Bronze Doors*, cast in 1750, deserve inspection. The interior contains a group of the Madonna with the Infant Christ and John the Baptist, in gilded terracotta, by *Sansovino*.

The Clock Tower (*La Torre dell' Orologio*), on the opposite side, at the E. end of the old Procuratie, erected by *Pietro Lombardo* in 1496, rises over a gateway, resembling a triumphal arch, restored in 1859. On the platform are two *Vulcans* in bronze, who strike the hours on a bell. The custodian of the clock, who lives in the building, shows and explains the mechanism (fee 1/2 fr.). The entrance is under the archway to the left, where it is indicated by a sign. The *Merceria* (p. 231), the principal commercial street

of Venice, quits the Piazza of St. Mark here, and leads to the Ponte Rialto (p. 258).

From the S.E. corner of the Piazza of St. Mark to the Lagune, extends the ***Piazzetta** (Pl. F, 4), which is bounded on the W. by the former Library, and on the E. by the Palace of the Doges.

The ***Library** (*Antica Libreria di S. Marco*), which now belongs to the royal palace (see p. 237), begun by Sansovino in 1536, is a magnificent structure of the 16th cent., and one of the finest secular edifices in Italy. In plan the structure consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon smaller, additional columns of the Ionic order. The effect is so fine, that Sansovino may be fairly said to have justified the liberty he has taken in enlarging the metopes at the expense of the triglyphs and architrave, and in some other points (*Burckhardt*).

In the direction of the Lagune are two *Granite Columns*, brought by the Doge Michiel from Syria in 1120, and erected here in 1180; one of them bears the Winged Lion of St. Mark, the emblem of the tutelary saint of Venice; the other is surmounted by St. Theodore on a crocodile, the patron of the ancient republic, placed there in 1329. This used to be the place of execution, and is now the headquarters of the gondoliers (comp. p. 230). On the Lagune, between the Library and the *Royal Garden*, is situated the *Zecca* or *Mint*, which was also built by Sansovino in 1536.

The ****Palace of the Doges** (*Palazzo Ducale*, Pl. 60), the W. side of which, 82 yds. in length, looks towards the Piazzetta, and the S. side, 78 yds. in length, towards the Molo, was founded in 800, afterwards destroyed five times, and as often re-erected in a style of greater magnificence than before. The reconstruction begun in 1341 from the designs of *Filippo Calendario* was carried out under the superintendence of *Pietro Baseggio*. The façade was restored in the Gothic style in 1424-42. The whole building is undergoing restoration. On the W. and on the S. side the palace is flanked by two colonnades of 107 columns (36 below, 71 above), one above the other, with pointed vaulting. The mouldings of the upper colonnade, '*La Loggia*', are remarkable for their richness. From between the two columns of red marble (9th and 10th from the principal portal) in the Loggia, the Republic anciently caused its sentences of death to be published. The capitals of the short columns below are richly decorated with foliage, figures of men and animals, etc. On the corner-pillar by the portal are interesting representations of Numa Pompilius, Scipio, the Emperor Trajan judging the cause of a woman, and of Justice, with inscriptions. Above these is a group representing the Judgment of Solomon. At the corner towards the Lagune, the fine **Portal** adjoining St. Mark's, constructed of marble of different colours in 1439, in the Gothic style with a Re-

naissance tendency, and recently restored, is called the *Porta della Carta*, from the placards formerly exhibited here to announce the decrees of the republic. Justice is represented in the tympanum.

The **Court*, begun at the close of the 15th cent. by *Antonio Bregno* and *Antonio Scarpagnino*, but only partially completed, has an admirably-finished façade on the E. side. The unsymmetrical form of the court was probably rendered necessary by the previous existence of surrounding buildings. Within one of the highest windows to the left was the prison of the poet Count *Silvio Pellico* in 1822, before he was conveyed to the Spielberg at Brunn. In the centre of the court are two **Cistern-fronts* in bronze, dating from 1556 and 1559. To the right, on the façade of the *Clock Tower*, is a statue of the Venetian general Duke *Francis Maria I. of Urbino*, dating from 1625. The other statues are antique, but freely restored. The charming small façade farther E. perhaps the best, is by *Guglielmo Bergamasco* (1520).

The **Scala dei Giganti*, the flight of steps by which the palace is entered, derives its name from the colossal statues of Mars and Neptune at the top, executed by *Sansovino* in 1554. It was on the highest landing of these steps that the coronation of the doge used to take place. Opposite the landing are statues of Adam and Eve, by *Antonio Rizzo* of Verona (1462).

The **INTERIOR* of the Ducal Palace (admission, see p. 23) also forms a noble specimen of Venetian art. Had not the fire of 1577 destroyed so many paintings, we should have been able here to trace the whole progress of Venetian art during its golden era. The earliest Venetian painters devoted their energies to the church of St. Mark, but the great masters of the 15th and 16th cent. were chiefly occupied in embellishing the Palace of the Doges. The works having unfortunately perished, the edifice now forms a museum of later masters only, such as *Tintoretto*, *Palma Giovane*, and *Paolo Veronese*, but, nevertheless, it still presents a brilliant and most attractive array of the Venetian painters, so far as their energies were enlisted in the service of the state.

We ascend the *Scala dei Giganti*. Around the upper colonnade are placed the busts of a number of Venetian scholars, artists, and doges. The first staircase is the richly decorated **Scala d'Oro*, constructed by *Battista Franco* under the superintendence of *Sansovino* and completed in 1577, which was once accessible to those only whose names were entered as Nobili in the Golden Book. By this staircase we ascend on week-days (admission 1 fr., payable at the second landing) direct to the upper story, where we enter the *Atrio Quadrato*. In this case we traverse the narrow passage to the left to visit the apartments described at p. 246, and afterwards descend to the middle story.

The next staircase, the *Scala dei Censori*, which forms the entrance to the apartments on Sundays and festivals, first leads to

the **FIRST FLOOR**, which contains the *Library* (on the left; p. 245), the *Sala del Maggior Consiglio* (in a straight direction; see below), and the *Archaeological Museum* (on the right; p. 245).

I. **Sala del Maggior Consiglio* (door generally open; if not, ring). In this large hall (55 yds. long, 26 yds. broad, 47 ft. high), the Nobili, whose names were entered in the 'Golden Book', and who constituted the highest authority in the Republic, formerly sat. In 1848-49 the House of Representatives under the Dictator Manin also met here. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810); on the walls 21 large pictures by *Bassano*, *Paolo Veronese*, *Tintoretto*, etc., painted to commemorate the achievements of the Republic. On the E. wall *Jac. Tintoretto's* Paradise, said to be the largest oil-painting in the world, containing a perplexing multitude of figures, several of the heads of which are admirably done. — The HISTORICAL PICTURES consist of two series. The first illustrates in a somewhat boastful style the life of the Doge *Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. when at variance with the Emperor Frederick Barbarossa, and (in league with the towns of Lombardy) resisted the imperial demands. The second series depicts the exploits of the Doge *Enrico Dandolo* (p. 233). As works of art they are somewhat tedious.

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left in the direction of the opposite end of the rooms: 1. Meeting of Pope Alexander III. and the Doge Ziani at the *Monastery della Carità*, and — 2. Parting audience of the ambassadors of the Pope and the Doge on their departure for Parma, both by *Pupils of Paolo Veronese*; 3. (over the window) Presentation of the consecrated candle, by *Leandro Bassano*; 4. Ambassadors of the Pope and the Doge presenting to Fred. Barbarossa at Pavia a petition for a cessation of hostilities, by *Jacopo Tintoretto*; 5. The Pope presenting a sword to the Doge, by *Franc. Bassano*; 6. (over the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo*; 7. Battle of Salvo (Pirano), defeat of the Imperial fleet, and capture of Otho, 1177, by *Dom. Tintoretto*; 8. (above the door) The Doge presenting the son of the Emperor to the Pope, by *Andrea Vicentino*; 9. Pope Alexander grants permission to the captive Otho to repair to his father in order to negotiate a peace, by *Palma Giovane*; 10. Fred. Barbarossa kneeling before the Pope (p. 239), by *Federigo Zucaro*; 11. (over the door) Conclusion of peace between the Pope, the Doge, and the Emperor, at Ancona, by *Girolamo Gambarato*; 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro*.

The cycle of pictures in honour of the Doge Dandolo also begins on the entrance wall, to which we return after having inspected the first series. They run from left to right as follows: 1. The Doge and French Crusaders swear an oath of alliance at St. Mark's in 1201, for the purpose of liberating the Holy Land, by *Giov. Le Clerc*; 2. Storming of Zara in 1202, by *Andrea Vicentino*; 3. Surrender of Zara to the Crusaders in 1202, by *Dom. Tintoretto* (placed over the door to a balcony, which affords a fine *View of the Lagoon and the islands of S. Giorgio and Giudecca); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians in behalf of his father in 1202, by *Andrea Vicentino*; 5. Taking of Constantinople by the Venetians and French, 1204, by *Dom. Tintoretto*; 6. Second taking of Constantinople, 1204, by *Dom. Tintoretto*; 7. Count Baldwin of Flanders elected Greek Emp. in the church of St. Sophia, 1204, by *Andr. Vicentino*; 8. Coronation of Baldwin by the Doge Enrico Dandolo, 1204, by *Aliense*. (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Faletthi decapitati pro criminibus*; comp. p. 233.) — Lastly, as an additional picture: *9. Return of the Doge Andr. Contarini from the victory over the Genoese fleet near Chioggia, 1378, by *Paolo Veronese*. — The ceiling-paintings, which also represent battles fought by the Venetians, are by *Paolo Veronese*, *Bassano*, *Jac. Tintoretto*, and *Palma Giovane*; the *Fame of Venice (next to the entrance) is by *Paolo Veronese*.

dei Censori. (On the upper landing we turn to the left; to the right is the Instituto di Scienze.) — Those who ascend by the *Scala d'Oro* (the staircase used on week-days, comp. p. 243) first enter the Atrio Quadrato, from which they proceed to the Sala delle Quattro Porte, Sala del Senato, and the following rooms, till they reach the Anticollegio, whence they visit the Stanza dei Tre Capi del Consiglio and the remaining rooms in the reverse order from that given below. They then descend from the Sala della Bussola by the Scala dei Censori to the first floor.

I. *Sala della Bussola*, once the ante-chamber of the three Inquisitors of the Republic; by the entrance is an opening in the wall, formerly decorated with a lion's head in marble, into the mouth of which (*Bocca di Leone*) documents containing secret information were thrown. This apartment contains two pictures by *Alonse*: on the right, Taking of Brescia, 1426, and on the left, Taking of Bergamo, 1427; chimney-piece by *Sansovino*. — In a straight direction we next enter the —

II. *Sala del Consiglio dei Dieci.* On the wall of the entrance, Pope Alexander III. and the Doge Ziani, the conqueror of Emp. Fred. Barbarossa, by *Bassano*; opposite, the Peace of Bologna, concluded in 1529 between Pope Clement VII. and Emp. Charles V., by *Marco Vecellio*; on the ceiling, in the right-hand corner, portraits of an old man and a handsome woman, by *Paolo Veronese*, restored. Large modern ceiling-paintings. Fine putto frieze. — We now retrace our steps through the Sala della Bussola and enter (to the right) the —

III. *Stanza dei Tre Capi del Consiglio*, with ceiling-paintings (an angel driving away the vices) by *Paolo Veronese*; chimney-piece by *Sansovino*; caryatides by *Pietro da Salò*; on the left, Madonna and Child, two saints and Doge Leon. Loredano, by *Catena*. — A passage leads hence to the —

IV. *Atrio Quadrato*, into which the *Scala d'Oro* leads, with a ceiling-painting by *Tintoretto*, representing the Doge Priuli receiving the sword of justice. On the walls eight portraits of senators.

V. *Sala delle Quattro Porte*, restored in 1869; doors designed by *Paladio*, 1575; left, Verona conquered by the Venetians, 1439, by *Giov. Contarini*; right, the Doge Ant. Grimani kneeling before Religion, by *Titian*; left, the Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; the Doge Cicogna receiving the Persian ambassadors in 1585, by *Carletto Calviari*. Magnificent ceiling. — Through the door on the right we now enter the —

VI. *Sala del Senato.* Over the throne, Descent from the Cross by *Giacomo Tintoretto*; on the wall, the Doge Franc. Venier before Venice, the Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 234), all three by *Palma Giovane*; the Doge Pietro Loredano imploring the aid of the Virgin, by *Giacomo Tintoretto*. Ceiling-painting: Venice, Queen of the Adriatic, by *Domenico Tintoretto*.

Beyond this room (to the right of the throne) is the ANTE-CHAMBER to the chapel of the doges, containing five pictures of little value. — In the Chapel over the altar a Madonna by *Sansovino*. To the left of the altar: *Paris Bordone*, Pietà; **Paolo Veronese*, Forest-landscape with accessories; *Cima da Conegliano* (?), Madonna in a landscape; *Early Flemish Artist*, Mocking of Christ; *Giorgione* (?), Christ in Purgatory; **Bonifacio*, Christ teaching (three pictures brought from the Palazzo Reale in 1875); then (to the right of the door), Crossing of the Red Sea, wrongly ascribed to *Titian*. To the right of the altar is a staircase descending to the private dwelling of the Doge; on the wall of the landing, St. Christopher, a fresco by *Titian*. — We return through the Sala del Senato and enter to the right the —

Sala del Collegio. Over the door, the Nuptials of St. Catharine (below, the Doge Franc. Donà); to the left of it, Virgin in glory (with the Doge Niccolò da Ponte), Adoration of the Saviour (with the Doge Alvise

Mocenigo), all three by *Tintoretto*; over the throne a memorial picture of the Battle of Lepanto, *Christ in glory (below, the Doge Venier, Venetians, St. Mark, St. Justina, etc.), both by *Paolo Veronese*; opposite, the Prayer of the Doge Andrea Gritti to the Virgin, by *Tintoretto*. Ceiling-paintings, Neptune and Mars, Faith, Venetia on the globe with Justice and Peace, all by *Paolo Veronese*.

Anticollage: left, *Rape of Europa, by *Paolo Veronese*; Jacob's return to Canaan, by *Bassano*; Forge of Vulcan, Mercury with the Graces, opposite to it Minerva driving back Mars, and Ariadne and Bacchus, all four by *Tintoretto*. Ceiling-painting, Venetia enthroned, by *Paolo Veronese*, much damaged.

The handsome E. side of the Palace of the Doges towards the canal, which presents a more harmonious appearance than the W. side, and has a basement of faceted stone, is connected with the *Carceri* or *Prigioni*, constructed in 1512-97 by Giov. da Ponte, by means of the lofty *Bridge of Sighs* (*Ponte dei Sospiri*; Pl. 97). The *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797, but a torture-chamber has recently been restored to satisfy the curiosity of tourists. The *Pozzi*, or half-ruined dungeons on the farther side of the narrow canal on the E. side of the Palace, with the place of execution for political criminals, may also be inspected, and are full of sombre interest (entrance from the first floor).

A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia*, which connects the Molo with the adjacent —

Riva degli Schiavoni (Pl. F, G, 4), a quay paved with unpolished slabs of marble, and presenting a busy scene. Sailors of all nations, from the vessels which lie in the vicinity, and numerous idlers, are seen lounging here or congregated at the cafés. — The church of S. MARIA DELLA PIETÀ, situated about the centre of the Riva, contains a *Christ in the house of the Pharisee by *Moretto* (in the high-choir, above the principal entrance), and a Coronation of Mary by *Tiepolo* (on the ceiling). From the *Riva* a view is obtained of the *Giardini Pubblici*, mentioned at p. 276.

If we diverge from the Riva to the left, by the church of S. Biagio (Pl. 6), which contains a monument to Admiral Angelo Emo by *Ferrari-Toretti*, the teacher of Canova, and skirt the broad canal, we soon reach the entrance-gate of the —

*Arsenal (Pl. 3; H, 4; admission daily, 9-3, except on Sundays and festivals, on presenting a visiting-card), which at the time of the Republic employed 16,000 workmen, but now 2000 only. The decline of Venice is nowhere so apparent as here. At the outer entrance (handsome gateway of 1460) are the four antique lions, brought here in 1687 from the Piræus; the large one on the left, the body of which is covered with inscriptions no longer legible, is conjectured once to have stood on the battle-field of Marathon.

INTERIOR (entrance by crossing the court to the left). First Floor: Interesting collection of models of ships of all periods, including a model and the scanty remains of the *Bucentoro*, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 244) into the Adriatic, which he thus symbolically wedded; mod-

of the system of piles on which the city is to a great extent built. — *Second Floor*: Fine collection of weapons; by the entrance, statue of *Vittore Pisano* (1380); monument to Admiral *Angelo Emo* (d. 1792), by *Canova*; several trophies of historical interest, banners from the battle of Lepanto, armour of former doges, of the *Condottiere Gattamelata*, and of *Henry IV.* of France; revolvers and breech-loaders of a primitive description of the 16th cent., a finely-executed culverin of steel, adorned with reliefs, instruments of torture, iron helmet found near *Aquileia*, bust of *Napoleon* of 1805. (Explanatory inscriptions on each object; gratuities forbidden.)

Beyond the bridge, near the *Direzione Generale*, stands the *Monument of Count von der Schulenburg*, marshal in the Venetian service (d. 1747).

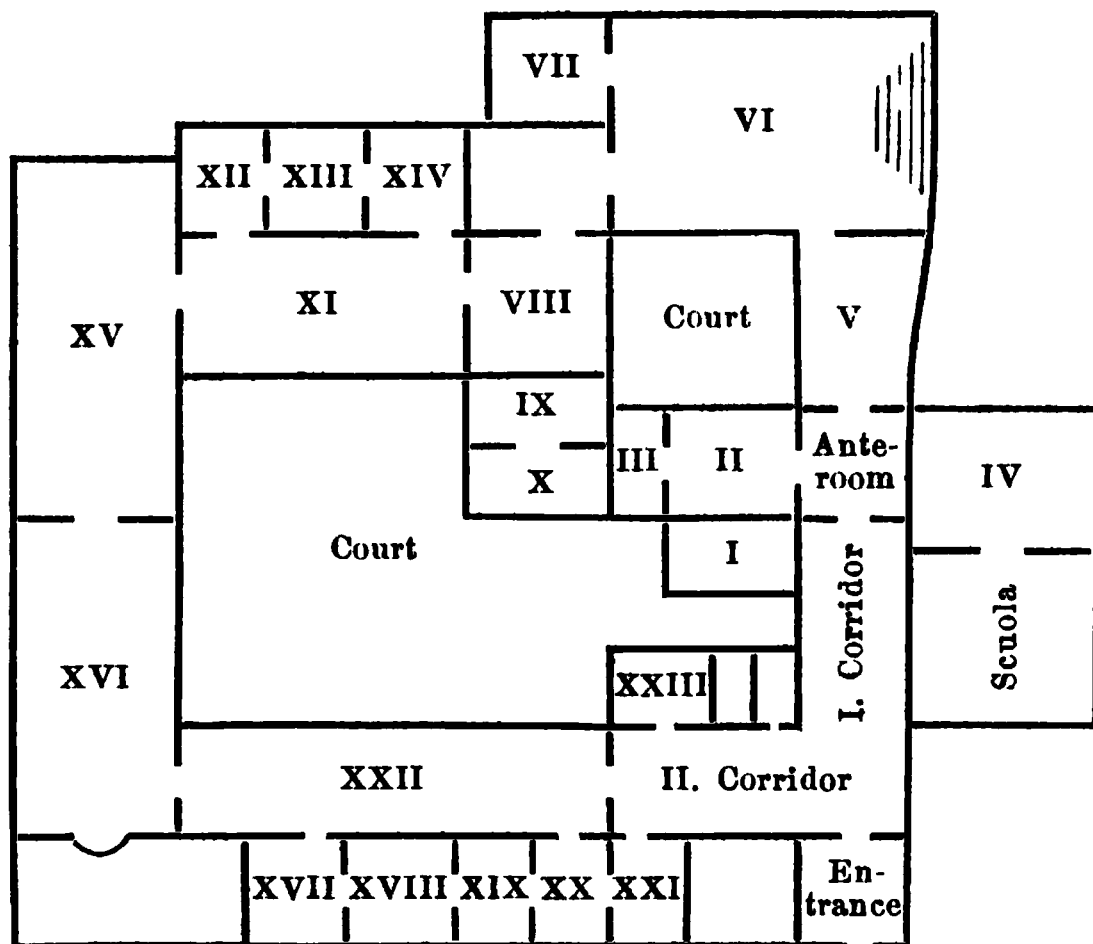
The ****Accademia delle Belle Arti** (Pl. 1; D, 5), in the suppressed *Scuola della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, opposite the S. extremity of the iron bridge (p. 256) and $\frac{1}{2}$ M. from the Piazza of St. Mark, may easily be reached on foot (comp. pp. 268, 269). The entrance is in the cloisters, to the left, whence we ascend to the first floor. (Admission, see p. 233.) Permission to copy is easily obtained at the office. The numbers over the doors apply in each case to the next room. — Catalogue, 1 fr.

The gallery contains almost exclusively pictures by Venetian masters. The general public will be most interested in the works of the time of *Bellini* and the following period, as well as in the historical pictures by *Gentile Bellini* and *Carpaccio* in the XV. Room, exhibiting a lifelike picture of ancient Venice, the brilliant colours of which cause us to forget the poverty of the execution and want of inspiration which characterise the individual figures as well as the groups. It is instructive to compare these paintings with the manner in which Florentine artists of the same epoch arranged their groups and described historical events. Attention must be drawn to the numerous pictures of *Giovanni Bellini* (Nos. 38, 94, and others), representing the assemblage of saints surrounding the throne of the Madonna ('*sacra conversazione*'), to the beauty of the nude figures, and to the powerful and imposing, though not very saintlike male figures. A picture by *Boccaccino da Cremona* (No. 132), a little-known master of the earlier school, is one of the best of that period. *Giorgione's* Storm at sea (No. 37) is of doubtful authenticity, and moreover much damaged. *Palma Vecchio* is not represented here by his best works. On the other hand *Rocco Marconi's* Descent from the Cross (No. 405) is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (No. 24), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, the magnificence of the colouring, cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of this master, and his last, uncompleted creation: the Visitation, and the Descent from the Cross.

The Presentation in the Temple (No. 487) is very attractive owing to the spirited character of the grouping, and the beauty of the individual figures. *Bonifacio's* wealth of colour is displayed in the Adoration of the Magi (No. 57), and in the History of the Rich Man (No. 500). The Miracle of St. Mark (No. 45) by *Tintoretto*, and the Supper in the house of Levi (No. 547) by *Paolo Veronese*, are specially interesting.

Beyond the CORRIDOR, which contains numerous architectural drawings, we pass through an ante-chamber containing sculptures (to the left of which is Room IV., the 'Galleria delle Statue'), and enter the —

SALA V, DEGLI ANTICHI DIPINTI. Ancient pictures, the hand-



some original frames of which should be noticed. 1. *Bart. Vivarini*, Mary and four saints, painted in 1464; 4, 6. (belonging to each other), *Marco Basaiti*, St. James and St. Anthony; 5. *Lorenzo Veneziano* and *Franc. Bissolo*, Altar-piece in sections, in the centre the Annunciation, above it God the Father (1358); 8. *Giovanni* and *Antonio da Murano*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440); 10. *Bartolommeo Vivarini*, St. Matthew; 11. *Vincenzo Catena*, St. Augustine; 14. *Bart. Vivarini*, St. Barbara (1490); 18. *Alwise Vivarini*, St. Anthony; 21. *Bartolommeo Vivarini*, Sta. Clara; *23. *Giovanni d'Alemagna* and *Antonio da Murano*, Madonna enthroned, with four Fathers of the church (1446), interesting also on account of the peculiar architecture.

SALA VI, DELL' ASSUNTA, the ceiling richly-gilded, in the lunettes portraits of painters of the Venetian school, painted in 1849-55, the light unfavourable (the visitor requires to shade his eyes from the glare of the windows). Opposite the staircase: —

****24. Titian, Assumption (*Assunta*)**, painted in 1516-18 for the Frari (p. 266), whose high-altar it once adorned.

The present position of the picture is very unfavourable. 'Neither the place nor the light is that for which Titian intended it; and the contrast between the radiance of the sky and the darkness round the tomb is lost on the one hand, whilst coarseness of outline and foreshortening — unseen in the gloom of a church — are forced unfairly into view. Yet few pictures impress us more even now with the master's power. . . . There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titians invites us by all the arts of which he is a master. . . . The apostles we observed are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels.' The lifelike semblance of nature in these forms and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo. — *C. & C.*

Farther on, to the right: **25. Tintoretto, The Fall.** ***31. Marco Basaiti, Call of the Sons of Zebedee**, painted in 1510, and marking, along with No. 534 in Room XVI. (painted in the same year), the highest level reached by Basaiti, before he adopted the style of Bellini. **32. Tintoretto, Madonna and Child, with three senators.**

***33. Titian, Entombment**, his last picture, with which he was engaged at the time of his death, in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the '*Pietà*', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the '*Pietà*' of Michaelangelo.' — *C. & C.*

34. Bonifacio, SS. Anthony and Mark; **35. Titian(?)**, Visitation (if genuine, his earliest work extant); **36. Tintoretto, Resurrection**, and three senators; **37. Giorgione (?)**, Storm at sea.

***38. Giov. Bellini, Madonna enthroned in a richly-decorated niche**, with (l.) St. Francis, Job, St. John, and (r.) SS. Sebastian, Dominique, and Louis, and three angels on the steps of the throne; this is one of the master's finest works.

'Finely thought out is the concentration of light on the Virgin seated with the babe on her knee. . . . By means essentially his own, Bellini was here creating for the Venetian school something distinctly akin to the ecstatic style of Angelico. . . . The 'canon' of Venetian art is truly stated to have been laid down in this picture.' — C. & C.

39. *Palma Giovane*, Vision from the Apocalypse; 40. *Palma Giov.*, The four horsemen of the Apocalypse; *45. *Tintoretto*, St. Mark releasing a condemned slave; 47. *Padovanino*, Marriage of Cana; 49. *Bonifacio*, St. Francis and the Apostle Paul; 50. *Bonifacio*, The adulteress before Christ; 51. *Tintoretto*, Portrait of the Doge Luigi Mocenigo; 52. *Calena*, Scourging of Christ; 53. *Tintoretto*, Madonna and Child, with SS. Joseph, Mark, and Jerome, and the portrait of the doge; 54. *Paolo Veronese*, Virgin in glory, below is St. Dominicus, distributing crowns of roses to the pope, emperor and king, doges, cardinals, etc. (difficult to see); *55. *Bonifacio*, Solomon's Judgment (1533); *57. *Bonifacio*, Adoration of the Magi; 58. *Palma Vecchio*, Assumption; 60. *Rocco Marconi*, Christ, Peter, and John; *62. *Paolo Veronese*, Scourging of St. Christina; 63. *Tintoretto*, Death of Abel.

SALA VII. (adjoining the Assunta on the right): Marble bust of *Giov. Bellini*. The following is temporarily placed here: **Cima da Conegliano*, Tobias and the angel.

SALA VIII. (to the left, up the staircase), academic assembly-hall with several reliefs and numerous old drawings, among which those by *Leonardo da Vinci* and the so-called sketch-book of *Raphael* (now attributed to *Pinturicchio*) are particularly interesting. A special catalogue has been prepared for this room.

SALA IX. *Collezione Placido Fabbri*, consisting of pictures of little interest.

SALA X. Modern Pictures, demanding little attention — We now return through Sala VIII. to —

SALA XI. : 560. *da Conegliano*, Madonna and saints; 561. *da Conegliano*, Madonna and saints; 562. *da Conegliano*, Madonna and saints.

563. *da Conegliano*, Madonna and saints. Peter and saints. was executed with more energy and force than this solid but fine style and clear th forcible attitudes and movements are the of the impact, the large cast and unusually passively modelled surfaces, the grand shapes, — C. & C.

569. *Tintoretto*, Two senators; 572. *Bonifacio*, Adoration of the Magi; *603. *Paolo Veronese*, Assumption; 288. *P. Veronese*, Coronation of the Virgin. — We next inspect the three small adjoining rooms, turning first, by the second door to the right, into —

SALA XII. : Modern pictures by professors and pupils of the Academy.

SALA XIII. : Pictures of the 18th cent., most of them mediocre 568, 661. *Carriera*, Portraits in chalks.

SALA XIV. : Modern pictures : 671. *Ant. Zana*, Meeting of

Titian and Paolo Veronese. — We now return to Sala XI. and from it enter —

SALA XV.: *547. *Paolo Veronese*, Jesus in the house of Levi (1572), a masterpiece of the artist, who has treated the historical incident merely as a pretext for delineating a group of handsome figures in the full and unfettered enjoyment of existence (*Burckhardt*). 545. *Lazzaro Sebastiano*, Antonio Riccio congratulated by his friends. 543. *Gentile Bellini*, Miraculous cure of Pietro di Ludovigo through the fragment of the Cross, an interior, originally painted, like the two other large pictures on canvas, Nos. 529 and 555, for the Scuola di S. Giovanni Evang. (1500), where a relic of the Cross was formerly revered; the walls were hung with these pictures in the same way as with tapestry, a circumstance which accounts for many peculiarities in the composition. *534. *Marco Basaiti*, Jesus at Gethsemane.

**Vittore Carpaccio*, Nine scenes from the legend of St. Ursula, painted in 1490-95 for the Scuola di S. Ursula in Venice.

539. The ambassadors of the pagan king of England bring to King Maurus, father of S. Ursula, the proposals of their master for the hand of his daughter; 533. S. Ursula's vision; 537. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome; 549. Return of the ambassadors to England and their report to the king; 542. Double picture, representing the Departure of the English monarch, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on ship-board); 546. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus; 544. Arrival of S. Ursula at Cologne; 554. Martyrdom of the saint and her virgins, who are pierced with arrows; 560. Apotheosis of S. Ursula. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of S. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature-painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

529. *Gentile Bellini*, Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal; *564. *Carpaccio*, Healing of a lunatic, with the old Rialto bridge in the background; 561. *Alwise Vivarini*, Madonna with saints; 559. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat, painted in 1515; *555. *Gentile Bellini*, Procession in the Piazza of St. Mark, painted in 1496 (showing the appearance of the Piazza at that date, differing materially from its present form); 552. *Carpaccio*, St. Anna and St. Joachim between St. Louis and St. Ursula.

SALA XVI.: *500. *Bonifacio*, Banquet of Dives; *495. *Rocco Marconi*, Descent from the Cross; 494. *L. Bassano*, Raising of Lazarus; 493. *Carlo Caliari*, Same subject; *492. *Paris Bordone*, The fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (*Burckhardt*). — *490. *Pordenone*, The glory of S. Lo-

renzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian. — C. & C.

489. *P. Veronese*, Salutation; 488. *Carpaccio*, Circumcision (1510). — *487. *Titian*, Presentation in the Temple.

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. . . . It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — C. & C.

486. *Pordenone*, Madonna of Carmel and saints; 484. *Pado-*
vanino, Descent of the Holy Ghost; *Canova's* original model of
the group of Hercules and Lichas; 473. *Pietro da Cortona*, Daniel
in the lions' den; 524. *Bonifacio*, Massacre of the Innocents;
*519. *Paolo Veronese*, Madonna and saints; 516. *Bonifacio*, Christ
and the Apostles; 513. *Heirs of P. Veronese* (i. e. produced after
the death of Veronese in his studio, which was maintained by his
sons), Banquet at the house of Levi; *505. *Bonifacio*, Christ en-
throned, surrounded by saints (1530); 503. *Tintoretto*, Madonna
and Child, with four senators.

SALA XXII. (long corridor): 352. *Tommaso da Modena*, St.
Catharine (1351); 342. *Jan Steen*, Grace before meat; 338. *Michael Mierevelt*, Portrait of a general; 337. *Bissolo*, Madonna and
four saints; 332. *Girolamo da Santacroce*, Madonna and Child
with saints; 326. *Bonifacio*, Madonna and saints; 321. *G. Metsu*
(wrongly assigned to Teniers), Woman sleeping; 319. *Titian*,
Portrait of Jacopo Soranzo, damaged; 318. *Gregorio Schiavone*,
Madonna; 315. *Cornelis Engelbrechtsen*, Crucifixion; *313. *Giov*
Bellini, Madonna; 306. *Tinelli*, Portrait of a man; 298. *Michael*
Angelo Caravaggio, Chess-players; 295. *Tintoretto*, Portrait of
Antonio Capello; *281, *280. *Hondekoeter*, Victorious cock, He
and chickens; 356. *Antonello da Messina*, Madonna. — We no
pass through the door to the right and then turn to the left into
SALA XXI. : 361. *Montagna*, Madonna and Child with the infant John and
drea Schiavone, Madonna and saints; 365. A
three saints. — *366. *Titian*, John the Baptist in the wilderness
painted about 1536 and formerly an altar-piece in S. Maria Maggio
'As a solitary figure this Baptist embodies all the principles of mo-
ment inculcated in this 16th century. It is a splendid display of m-

cular strength and elasticity combined with elevation in a frame of most powerful build'. — *C. & C.*

367. *Bassano*, Holy Family; 368. *Bonifacio*, Adoration of the Magi; *372. *G. Bellini*, Madonna and the Child asleep.

SALA XX. and XIX. chiefly contain early Italian masters of the 13th and 14th centuries, interesting to the student of art.

SALA XVIII. PINACOTECA RENIER (presented in 1850 by the widow of Count Bernard Renier): 416. *Francesco Vecellio* (brother of Titian), Madonna and Child with John the Baptist; 421. *Cima da Conegliano*, Madonna and Child.

*424. *Giov. Bellini*, Madonna with St. Paul and St. George (painted after 1483).

'Unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour'. — *C. & C.*

425. *Tintoretto*, The adulteress before Christ; *429. *Cima*, Entombment; 432. *School of L. da Vinci*, Jesus and the scribes. *436. *Giov. Bellini*, Mary, Magdalene, and Catharine: 'the three women are characterised by an extraordinary union of dignity, earnestness, and beauty' (*C. & C.*).

SALA XVII.: *443. *Jacopo Bellini*, Madonna and Child (signed); *452. *Garofalo*, Madonna transfigured and four saints (1518); *456. *Cima*, Christ with SS. Thomas and Magnus; 464. *Tintoretto*, Senator; 465. *Titian*, Portrait of Antonio Capello (1523; comp. No. 295, Sala XXII).

We now return to Sala XXII. and thence enter CORRIDOR II., which contains architectural drawings. This corridor is adjoined on the left by —

SALA XXIII., which contains pictures from the Manfrin Gallery (p. 262): 255. *Antonello da Messina*, Portrait; 258. *Gir. Savoldo*, Two hermits; 259. *Niccolò Semitecolo*, Madonna enthroned (1394); 261. *Moretto*, St. Peter; 264. *Antonello da Messina*, Christ scourged; 269. *Isaac van Ostade*, Snow-scene; 270. *Venetian School*, Portrait of an old woman; 272. *Marescalco*, Three saints; *273. *Andrea Mantegna*, St. George, the head classically shaped, the workmanship fine and minute; 274. *Jan Steen*, Genre-picture (1660).

We now traverse the first corridor to the ante-room with sculptures (p. 249), and then turn to the left into —

SALA II., the pictures in which were presented by Count Contarini in 1843: 84. *Palma Vecchio*, Christ and the Syrophenician woman; 88. After *Raphael*, Holy Family.

*94. *Giov. Bellini*, Madonna and Child, painted in 1487.

'We know not which to admire most, the noble gravity of the mother, or the pulsation of life in the child. Bellini certainly never so completely combined relief with transparency, or golden tinge of flesh with rich and tasteful harmony of tints'. — *C. & C.*

96. *Marco Marziale*, Supper at Emmaus (1506); 101. *Giov. Bellini*, Madonna; 107. *Sassoferrato*, St. Cecilia; 110. *Andrea Cordegliahi* (or perhaps *Pordenone*), Madonna with St. Catharine

and St. John; 117. *Pierfrancesco Bissolo*, Body of Christ mourned over by angels; 124. *Bened. Diana*, Madonna with John the Baptist and St. Jerome; 125. *Cima da Conegliano*, Madonna with John the Baptist and St. Peter; *132. *Boccaccino da Cremona*, Madonna and saints; 133. *Polidoro Veneziano*, Madonna and Child, with John the Baptist and angel; 151. *Jacques Callot*, Market at Impruneta near Florence, a large picture with numerous figures and groups; 164. *Callot*, Pont Neuf at Paris (these two doubtful); 155. *Schiavone*, Circumcision; 186. *Bissolo*, Madonna. In the centre, Dædalus and Icarus, executed by Canova when 21 years of age.

SALA III, GABINETTO CONTARINI, containing 66 small pictures: Nos. 229, 230, 231, 241, 242, 243, all by *Pietro Longhi*, are interesting as affording samples of the Venetian costumes and habits of last century. Also: 191. *Antonio Badile*, The Samaritan woman at the well; 234-238. *Giov. Bellini*, Allegories. The series of pictures attributed to *Callot* are probably copies.

SALA I. contains groups of Ethiopian slaves in ebony, bearing Japanese vases, executed about the middle of last century, and other sculptures.

The ***Canal Grande** ('Canalazzo'), the main artery of the traffic of Venice, nearly 2 M. in length, and 33-66 yds. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted S in shape. The Canal Grande occupies the same position at Venice as the Corso at Rome, the Toledo at Naples, or the Boulevards at Paris. Hundreds of gondolas and other craft are seen here gliding in every direction. Small steamboats ply every $\frac{1}{2}$ hr. from the Città di Monaco (p. 229) to the railway-station, calling on the way at the Academy, S. Tomà, Riva del Carbon, and S. Geremia (fares, whole way 20 c., shorter distances 10 c.). On Sundays, between 7 and 9 p.m., a barge containing a military band traverses the Canal Grande, followed by numerous gondolas. Handsome houses and magnificent palaces rise on the banks, for this is the street of the Nobili, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; the distance from the Piazzetta to the station may be traversed in less than $\frac{1}{2}$ hr., but $\frac{3}{4}$ -1 hr. at least should be devoted to it. The gondolier points out the most important edifices. The posts (pal nob hera the A) were formerly the distinguishing marks of the palaces of the nobility, and are still so to some extent, being painted with the same colours of their proprietors. The following, beginning from the Piazzetta, are the most striking.

Left.

na di Mare (Pl. 37), the custom-house, erected in 1682; the vane sur-

Right.

Palazzo Giustiniani, now the Hôtel Europa (Pl. b), in the pointed style of the 15th century.

mounting the large gilded ball on the summit of the tower is a gilded Fortuna.

Seminario Patriarcale (Pl. 99; open every afternoon), containing the small *Gallery Manfredini* (adm. every afternoon; 1/2 fr.).

Among the pictures are: **Giorgione*, Apollo and Daphne (according to M. Lermolieff genuine but retouched); **Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; **Filippino Lippi* (attributed to Crespi), Christ and Mary Magdalene, and the Samaritan Woman (small and fine works); *Mieris*, Man eating oysters; After *Leonardo da Vinci*, Madonna and Child with a saint and an angel.

S. Maria della Salute (Pl. 22), see p. 270.

Pal. Dario-Angarani (Pl. 59), in the style of the Lombardi (15th cent.).

Pal. Venier, a grand building, but the ground-floor only completed.

Pal. Da Mula, pointed style of the 15th cent. (now a glass manufactory, p. 232).

Pal. Zichy-Esterhazy (Pl. 95).

Pal. Manzoni-Angarani (Pl. 78), of the period of the Lombardi (15th cent.), formerly an edifice of great magnificence, and the sole palace which stood in a feudal relation to the republic, now in a dilapidated condition.

IRON BRIDGE, constructed in 1854 (toll 2 c.).

Campo della Carità.

Accademia delle Belle Arti (Pl. 1), see p. 248.

Pal. Gambara, of the 17th century.

Palazzi Contarini degli Scignini (Pl. 51), one, erected by *Scamozzi*, of the 16th, the other of the 15th cent. (the picture-gallery formerly here has been presented to the Academy, see p. 254).

Pal. Emo-Treves (Pl. 61); in one of the apartments is a *Group of Hector and Ajax, over life-size, Canova's last work (fee 1 fr.).

Pal. Tiepolo-Zucchelli (Pl. 91), now Hôtel Britannia.

Pal. Contarini, 15th century.

**Pal. Contarini-Fasan* (Pl. 52), restored in 1857, and —

Pal. Ferro (Pl. 47), now the Grand Hôtel, both handsome structures in the pointed style of the 14th century.

Pal. Fini-Wimpffen (Pl. 62), now incorporated with the Grand Hôtel.

***Pal. Corner della Cà Grande** (Pl. 54), erected by *Jac. Sansovino* in 1532, with spacious inner court, now the seat of the prefecture.

Pal. Barbaro, 14th century.

**Pal. Cavalli* (Pl. 50), in the pointed style of the 15th cent., with fine windows, the property of Baron Franchetti, who has restored it.

Church of *S. Vitale*.

Campo S. Vitale.

Pal. Giustinian-Lolin (Pl. 69), of the 17th cent., the property of the Duchess of Parma.

Left.

Pal. degli Ambasciatori, 15th century.

**Pal. Ressonico* (Pl. 88), the property of Count Zelenski, a spacious structure of the 17th and 18th cent., erected by *Longhena* and *Massari*.

Two *Pal. Giustiniani* (Pl. 68), in the pointed style.

**Pal. Foscari* (Pl. 66; called the *Pal. Giustiniani* before the addition of the upper story by the Doge Francesco Foscari), in the pointed style of the 15th cent., a handsome structure, situated at the point where the Canal turns to the E., containing the *Scuola Superiore di Commercio*.

Pal. Balbi (Pl. 42), a Renaissance structure, erected by *Aless. Vittoria*, a pupil of Sansovino. This part of the Canal, and especially the two palaces, are a favourite subject with artists.

Pal. Grimani (Pl. 70) in the early-Renaissance style.

Pal. Persico (Pl. 83).

Pal. Tiepolo (Pl. 92), beginning of 16th century.

**Pal. Pisani a S. Paolo* (Pl. 85), in the pointed style of the 14th century. The celebrated picture of Darius and Alexander, by Paolo Veronese, formerly here, is now in England.

Pal. Barbarigo della Terrazza (Pl. 43).

Pal. Grimani, erected by one of the Lombardi in the Renaissance style.

Pal. Bernardo (Pl. 46), in the pointed style.

Right.

Cà del Duca, a house begun for the Duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero, Renaissance.

Pal. Grassi (Pl. 72), of the 18th cent., restored by the late Baron Sina.

Pal. Moro-Lin (Pl. 82), 17th cent., erected by Mazzoni.

**Pal. Contarini delle Figure* (Pl. 53), in the early-Renaissance style, 1504-64, with shields and trophies suspended from the walls.

Pal. Mocenigo (Pl. 81), three contiguous palaces, that in the centre occupied by Lord Byron in 1818; that on the N. (Pl. 80) contains the Exhibition of Art mentioned at p. 232.

Pal. Garzoni, 15th century.

Left.

**Pal. Papadopoli*, formerly *Tiepölo-Stürmer* (Pl. 90), in the Renaissance style.

Pal. Pisani-Moretta, pointed style.

Right.

**Pal. Corner Spinelli* (Pl. 56), early-Renaissance, in the style of the Lombardi.

Pal. Cavalli, in the pointed style of the 15th century.

**Pal. Grimani* (P. 71b), a Renaissance edifice, chef d'œuvre of *Michele Sammicheli*, middle of the 16th cent., now the Corte d'Appello.

**Pal. Farsetti* (Pl. 65, originally *Dandolo*), in the Venetian style of the 11th cent., with an admixture of Byzantine and Moorish features, now occupied by the municipal offices (*Municipio*).

**Pal. Loredan* (Pl. 74), coeval with the last, with coloured incrustation, was once the residence of king Peter Lusignan of Cyprus, husband of Catharine Cornaro (comp. *Pal. Corner*, p. 256), whose armorial bearings are seen on different parts of the edifice; now occupied by municipal offices.

Pal. Dandolo (Pl. 58), early-Gothic, once the unpretending residence of the celebrated Doge Enrico Dandolo (p. 234; small café on the ground-floor).

**Pal. Bembo* (Pl. 45), in the pointed style of the 14th century.

Pal. Manin (Pl. 77), with façade by *Jac. Sansovino*, 16th cent., was the property of the last Doge Lod. Manin, who on the approach of the French in May, 1797, resigned his office; it is now the *Banca Nazionale*.

The **Ponte di Rialto* (i.e. 'di rivo alto'; Pl. E, 3), built in 1588-91 by *Antonio da Ponte*, 158 ft. long, 46 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana

di Mare and the railway-station, and down to 1854 (p. 256) was the sole connecting link between the E. and W. quarters of Venice. On the right bank, near the bridge, is the *Fish Market*, abundantly supplied on Fridays. On the left is the *Fruit and Vegetable Market*, where excellent fruit may generally be purchased in the morning. On the left bank are also situated the *Fabbriche Vecchie*, erected by Scarpagnino in 1520, and the *Fabbriche Nuove*, built by Sansovino in 1555, as offices and warehouses for the republic. A new edifice in a similar style, adjoining the Canal at the back of the Pal. de' Camerlenghi, contains municipal offices. — Description of the quarter near the Ponte Rialto, see p. 265.

Left.

Pal. de' Camerlenghi (Pl. 49), in the early-Renaissance style of 1525, once the residence of the republican chamberlains or officers of finance, was erected by Guglielmo Bergamasco.

Erberia, vegetable market (p. 265).

Pescheria (Pl. E, 3), fish-market.

Pal. Corner della Regina (Pl. 55) was erected by *Rossi* in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; it is now a 'monte di pietà' or pawn-office.

**Pal. Pesaro* (Pl. 84), a Re-

Right.

Fondäco de' Tedeschi (Pl. 63) was a depôt of the wares of German merchants from the 13th cent. onwards. After a fire in 1505 it was re-erected at the cost of the state from a design by *Girolamo Tedesco* and under the supervision of *Spavento*, and on completion it was again rented to the Germans. The exterior walls (now removed) and the turrets were decorated with frescoes by *Giorgione* and *Titian*. Of these the only vestiges are a figure on the side facing the canal and a Justice by Titian above the door in the lane. The building is now used as a custom-house (*Dogana*).

Corte del Remer, 13th century.

Cà da Mosto, 12th century.

Pal. Mangilli-Valmarana (Pl. 76), built by Visentini.

Pal. Michieli dalle Colonne (Pl. 79), 17th century.

Pal. Sagredo, pointed style of the 14th century.

**Cà d'Oro* (Pl. 48), properly *Doro*, is, in spite of its unsymmetrical plan, the most elegant of the palaces in the pointed style of the 14th cent. (p. 235).

Pal. Fontana, late-Renaissance.

Left.

naissance edifice of the 17th cent. by *Longhena* (accessible daily 9-4 o'clock, attendant 1 fr., porter 20 c.), contains a series of sumptuous apartments adorned with pictures of no great value.

Church of *S. Eustachio* ('*S. Stae*').

Pal. Tron (Pl. 93), 16th century.

Pal. Battagia (Pl. 44), erected by *Longhena*.

**Fondaco de' Turchi* (Pl. 64), Romanesque style of the 10th cent., once (after 1621) a Turkish depôt, has lately been entirely restored and fitted up for the reception of the **MUSEO CRIVICO E RACCOLTA CORRER* (open daily 9-3; Sun. & Thurs. free, other days 1 fr.). Indifferent catalogue, 1 fr.

The court contains a series of Gothic and early-Renaissance SCULPTURES, the best of which are a *Relief of two boys with a Greek inscription ('From death to life'; by the door) and a colossal statue of *Agrippa* (at the back), supposed to have been brought from the Pantheon.

On the FIRST FLOOR is the Library, open daily, 10-3.

The SECOND FLOOR contains the Art Collections. Room I. Woodcuts, engravings, and drawings. In Frame 3, large bird's-eye view of Venice, carved in wood by *Juan Andrea* (1500) probably after a drawing by *Jacopo dei Barbari*; in Frame 6, the original woodcut from this block. — Room II. Musical instruments and reminiscences of *Canova*, including his portrait painted by himself. — Room III. Curiosities and relics of modern Venetian history. — Room IV. Ancient and mediæval bronzes and artistic technical works. — Room V. Weapons and banners, including some finely ornamented halberds and a Turkish standard. — Room VI. Carvings in ivory and wood. On the walls paintings of the Northern Schools: 15, 16. *Craesbeeck*, Peasants brawling; 38. *Swabian School*, Bearing of the Cross;

Right.

Pal. Grimani della Vida (Pl. 71), 16th cent., in the style of *Sanmichele*.

Pal. Erizzo, in the pointed style of the 15th century.

**Pal. Vendramin Calergi* (Pl. 94), early-Renaissance style, erected in 1481 by *Pietro Lombardo*, one of the finest palaces on the Canal Grande, and well worthy of a visit, is the property of the Count de Chambord. Motto on the exterior, '*non nobis*'. The interior is magnificently fitted up, particularly a room to the right of the reception-room, with leather tapestry and a fine painted frieze by *Palma Giovane*, representing the Triumph of *Cæsar*. It also contains some fine paintings by *Palma Giovane*, *Tintoretto*, and *Bordone*, and modern works (accessible daily, porter 25 c., attendant 1 fr.). There are also two rooms containing pictures for sale.

Church of *S. Marcuola*.

VENICE.

Canal Grande.

40. Row

Left.

58. Pieter Brueghel the Younger, Adoration of the Magi, snowy landscape; 86. Callot, Gipsies. — Room VII. The cabinets contain autographs, diplomas, and miniatures. On the walls: Virgin and

arco Pal-
osa; *44.
Child. —
erracotta.
ta, **Nos.
from the
rante (not
catalogue).

Painted with scenes from Ovid's Metamorphoses (blue on a white ground) by Timoteo Vitt. the teacher of Raphael. Pictures: 23. Madonna Croce, 18. Holy Family, 23. Madonna and Child with two saints. — Room IX. In the centre the flag of the Buon-toro (beginning of the 18th cent.; comp. p. 247). On the walls early-Venetian p
*14. Transfig-
here assigne
(with a for)
**48. Crucifi
St. John (a
Room X. A
dustrial art
of Goldoni;
painting of
lady. — R
the paintings NO. 11 of Cesare Borghia
scribed as a
and attribute
Room XII. C
mela. In the
page of the 17th cent.
and silver-gilt, with the arms of the
Pisani-Grimaldi family.

Right.

Church of S. Geremia (F. Pal. Frangini, Renai (unfinished, façade term- by a half-column).

*Gli Scalzi (Pl. 31) is sumptuous, picturesque ch of the order of barefooted mo immediately to the E. of railway-station, built in 1649- and affords an excellent sam of the decorative style of the 17 century. The seven chapels an the façade were constructed the expense of eight differen Venetian families. It was great ly damaged by the bombardmen of 1849, but was restored in 1860 Behind the high-altar a Madonna by Bellini.

NEW IRON-BRIDGE, completed in 1858 (toll 5 c.).

S. Simeone Piccolo (Pl. 34), opposite the railway-station, W. of the iron bridge, erected 1718-38, with a portal resting on columns, is surmounted by a dome in imitation of the Pan- theon at Rome. — Adjacent is a house with a painted façade in good preservation.

Stazione della Strada Ferrata (Rail. Station); omnibus-boats, etc., see p. 228.

To the left, near the point where the Canal turns to the N W., is situated the well-kept Giardino Papadopoli (Pl. 40, C 3; per- messo to be obtained at the Pal. Papadopoli).

In the *CANAREGGIO*, which diverges from the Canal Grande at *S. Geremia*, rises, to the left, the *Pal. Labia* (Pl. 73), of the 17th cent., with frescoes by Tiepolo. Farther on, also to the left, is the *Pal. Manfrin* (Pl. 75), containing a picture-gallery, the best works of which were sold in 1856. It still contains about 200 pictures, some of them valuable, in seven rooms:

3. *Lorenzo Lotto*, Madonna and Child with two saints, and the donor between them; 28. *Bernardo da Milano* (?), Madonna enthroned; 25. *Bonifacio*, Allegory; 51. *Girolamo da Santa Croce*, Adoration of the Magi; 79. Good old copy of Titian's Entombment in the Louvre; 160. *Raphael* (?), Noah entering the ark. All for sale (admission daily 10-3, 1/2 fr.).

Opposite, on the right side of the canal, diverges the *Ghetto Vecchio* (Pl. D, 1). Following the *Canareggio* farther, we pass the *Pal. Savornian* on the left, and reach the church of *S. Giobbe* (Pl. C, 1), an early-Renaissance structure with a fine portal.

The INTERIOR is embellished with fine stone-carving, particularly in the first chapel on the left, constructed by *Pietro Grimani* (d. 1553), above the first and second altars, and in the choir, which was adorned in 1462 by Doge Moro, who is buried here. Above the fourth altar to the left, *S. Peter, Andrew, and Nicholas*, by *Paris Bordone*. The sacristy contains three early-Venetian paintings.

Adjoining the church is the entrance to the *Botanical Garden* (Pl. C, 2), famed for its gigantic cacti.

From the *Pal. Correr* (Pl. 57; D, 2) a side-canal leads to the church of *S. Giacomo dell' Orio* (Pl. D, 2, 3), the interior of which is Gothic in style, with a timber-roof.

On the entrance-wall, to the right, *Giov. Buonconsigli*, St. Sebastian and two other saints. The right aisle contains a vestibule adorned with a column of *verde antico*, above which runs a richly-gilded frieze; *Franc. Bassano*, John the Baptist. The wall to the left, above the sacristy-door, is embellished with frescoes by *Paolo Veronese*. In the chapel farther to the left; **Lorenzo Lotto*, Madonna with saints; opposite, a pulpit in the form of a drinking-glass.

In the vicinity is the *Fondaco de' Turchi*, see p. 260.

In the following description of the churches and other sights at Venice the *PIAZZA OF ST. MARK* is taken as a starting-point (comp. also p. 237).

Skirting the N. side of the church of St. Mark, proceeding to the E. of the small piazza in which rises the monument of *Manin* (p. 240), and passing the *Pal. Patriarcale* on the right, we observe opposite us the *Pal. Trevisani*, or *Bianca Capello*, built in the style of the *Lombardi* about 1500. We cross the bridge (fine view of the back of the palace of the doges and of the Bridge of Sighs), and traverse two small piazzas to the Campo and the church of —

**S. Zaccaria* (Pl. 36; G, 4), erected by *Martino Lombardo* in 1457-1515 in the round-arch style, supported by six Corinthian columns, and possessing a remarkable and somewhat discordant façade. The recess of the high-altar is in the Gothic style. Over the entrance the statue of St. Zacharias by *Aless. Vittoria*.

The walls of the NAVE are covered with large pictures, all of them, except those over the altars, representing memorable events in the history

of the church. To the left of the entrance, over the benitier, a statuette of John the Baptist by *Al. Vittoria*. The third arcade on the right leads to the CORO DELLE MONACHE (choir of the nuns). On the wall to the right: *Madonna enthroned and four saints, by *Giov. Bellini*: — This altar-piece, painted in 1505, shows, even more than the Baptism of Christ in S. Corona at Vicenza (p. 217), the growing mastery of Giovanni, and 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand'. — *C. & C.* — Over the door, Nativity of John the Baptist, by *Tintoretto*. In the CAPPELLA DI S. TARASIO (2nd on the right), three gilded *Altars in carved wood, of 1443-44, with old Italian pictures by the *Vivarini* of Murano. Here, too, is the entrance to the CRYPT, belonging to the original church, which was burned down in 1105. — Third altar in the choir, Circumcision, by *Giovanni Bellini*. In the left aisle, the tombstone of *Alessandro Vittoria* (d. 1605), with a bust by the master himself, 'qui vivens vivos duxit e marmore vultus'. — 2nd altar (l.), *Enthroned Madonna and saints, by *Palma Vecchio* (?).

We now retrace our steps, and proceed from the first Campo direct to the bridge of the Rio della Paglia to the left (N.), traverse the Calle della Chiesa, cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*, with rich ornamentation), and thus reach the considerable CAMPO S. MARIA FORMOSA (Pl. F, 3), in which is situated —

S. Maria Formosa (Pl. 18), erected in 1492, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

INTERIOR. 1st Altar on the right: ***Palma Vecchio*, St. Barbara and four saints, with a Pietà and four lateral pictures above, in the best and grandest form of Palma's art. St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Mary, Anna, and St. Joachim; 3rd Altar: *Palma Giovane*, Descent from the Cross. S. Transept: *L. Bassano*, Last Supper. Choir: modern frescoes by *Paoletti* (1844). — A chapel, to which a staircase ascends (shown by the sacristan), contains (l.) a Madonna and Child by *Sassoferrato* and another by *Pietro da Messina* (a signed work of this rare master).

Passing to the right of the church and skirting the canal, we observe beyond the bridge the picturesque *Porta del Paradiso*. — [From this point we may pass through the Calle del Paradiso to the church of S. Lio, on the first altar to the left in which is *Titian's* S. Jago of Compostella (1565).]

We then cross the Ponte Ruga Giuffa and proceed past the *Pal. Querini* (now a reading-room and library, see p. 231; adm. 3-11 p.m., on previous application to the director) to the *Palazzo Grimani* (Pl. 71a; F, 3), erected in the 16th cent. under the influence of *Pietro Lombardo*. — The *Palazzo Malipiero* in the Campo S. Maria Formosa also dates from the beginning of the 16th century.

The street opposite the church leads direct to the church of

S. Giuliano and to the **Merceria** (Pl. F, 4, 3), the principal business-street of Venice, containing the best shops after those of the Piazza of St. Mark. From the latter the Merceria is reached by passing under the clock-tower (p. 241). The first short street to the right leads to —

S. Giuliano ('*San Zulians*', Pl. 16; F, 3, 4), erected by *Sansovino* in 1553. The bronze statue of the founder, Thomas of Ravenna, in a sitting posture, is by the same master.

INTERIOR. 1st Altar to the left: *Boccaccino da Cremona*, Madonna and four saints; in the chapel to the left of the high altar is *Girolamo Campagna*'s Dying Christ supported by angels, a relief in marble; *Paolo Veronese*, Last Supper. Above the high-altar: *Santa Croce*, Coronation of the Virgin.

Returning to the Merceria, we soon observe the lofty choir of S. Salvatore appearing between the houses. The entrance to the church is in the Campo of the same name.

***S. Salvatore** (Pl. 30; F, 4), by *Giorgio Spavento*, completed in 1534 (façade 1663), surmounted by three flat domes resting on circular vaulting, is one of the finest churches in Venice in this style. It is at present undergoing restoration.

RIGHT AISLE. Between the 1st and 2nd altars the monument of Proc. Andrea Dolfin (d. 1602) and his wife; between the 2nd and 3rd, that of the Doge Franc. Venier (d. 1556), an architectural *Monument by *Sansovino*; over the 3rd altar (also by *Sansovino*) an *Annunciation by *Titian*, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.). — TRANSEPT: On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice. — CHOIR. Transfiguration, high altar-piece by *Titian*, painted, like the Annunciation, about 1560; behind it an *Altar-piece chased in silver, with 27 scriptural representations, executed about 1290. — In the Chapel on the left, *Christ at Emmaus, by *Vitt. Carpaccio*. — LEFT AISLE. Monument of three cardinals of the Cornaro family. — Over the altar to the left of the organ, statue of St. Jerome, by *Tullio Lombardo*. Lofty architectural monument of the doges *Girolamo* (d. 1567) and *Lorenzo Priuli* (d. 1559), with gilded recumbent figures of the brothers.

Then to the right (N.) (the street to the left leads through the busy *Calle dei Fabbri* back to the Piazza of St. Mark) to the *Campo S. Bartolommeo*. For the church of *S. Bartolommeo*, otherwise uninteresting, Dürer painted, on the commission of the German merchants in Venice, his celebrated Madonna and Child with the garlands of roses (now in Prague; comp. p. 7). We now proceed to the right through the narrow *Calle della Bissa*, cross the *Ponte S. Antonio*, and reach first the church of *S. Lio* (p. 263) and then that of *S. Maria Formosa*. To the left is the *Ponte di Rialto* (p. 258). We cross the piazza in a straight direction, pass the *Fondaco dei Tedeschi* (Pl. 63, F 3; p. 259) on the left, and reach, on the right —

S. Giovanni Crisostomo (Pl. 14; F, 3), erected in the Renaissance style in 1483 by *Tullio Lombardo* and *Sebastiano da Lugano*.

1st Altar on the right, **Giov. Bellini*, Three saints (his last signed work, 1513). High-altar, **Seb del Piombo*, St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Magdalene, one of the master's first important works: 'there is much to characterise Sebastian

in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (*C. & C.*). Base of the altar, Entombment, a relief by an unknown master. Altar to the left, Coronation of the Virgin, and the 12 Apostles, reliefs by *Tullio Lombardo*. At the sides are two saints by *Girol. Santa Croce*, formerly the panels of an organ; two others are in the aisle to the left.

At the back of the church is the *Teatro Malibran* (Pl. 103); then farther on, beyond the second bridge, the church of —

Santi Apostoli (Pl. 5; F, 2), erected in 1672, containing the *Cappella Corner* (2nd chapel to the right), which belonged to an earlier church, and was erected by *Guglielmo Bergamasco* in the 16th cent., with two monuments of the Corner family. To the right in the choir: *Cesare da Conegliano*, Last Supper; left, *Paolo Veronese*, Fall of Manna.

Opposite is the *Scuola dell' Angelo Custode* (Pl. 32; German Prot. church). — To the N.W. of the Campo SS. Apostoli runs the new *Corso Vittorio Emmanuele* (Pl. E, 2), the broadest street in Venice, by which we may proceed past the church of *S. Felice* to the Palazzo Giovanelli (p. 270).

We now proceed to the S. to the **RIALTO BRIDGE** (Pl. E, 3; p. 258). Immediately beyond it, on the right, is the church of —

S. Giacometto di Rialto (Pl. 13c; E, 3), which is said to have been erected in 520 (?), a short basilica with a dome over the cross, the most ancient example of this style at Venice. The *Fabbriche Nuove* and *Vecchie* are situated here (p. 259). On the farther side of the *Vegetable Market* (*Erberia*; p. 259) is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*'. From this column the laws of the Republic were anciently promulgated.

Next in a straight direction, past the *Beccherie*, or slaughter-houses, to the church of *S. CASSIANO* (Pl. 13 b; E, 3), of 1611; 1st altar on the right, **Palma Vecchio* (or *Rocco Marconi*), John the Baptist and four saints; 3rd altar on the right, *Leandro Bassano*, Salutation. — Still farther on is the church of *S. MARIA MATER DOMINI* (Pl. 19; D, E, 3), begun by *P. Lombardo*, and completed by *Sansovino*. Over the 2nd altar to the right: *Vinc. Catena*, Glorification of St. Christina; on the left, *Bonifacio*, Last Supper.

The traveller who wishes to proceed direct to the *Frari*, turns, on leaving *S. Giacometto*, to the W. into the *Ruga Vecchia*, in which, on the left (gateway adjoining the campanile), is **S. Giovanni Elemosinario**, erected in 1527 by *Scarpagnino*. (This church should be visited in bright, clear weather.)

Bay on the right, altar-piece by *Pordenone*, SS. Sebastian, Rochus, and Catharine. *High altar-piece by *Titian*, *S. Giovanni Elemosinario*: — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a

it is surprising with what power he conceives and carries The forms are natural, but of good scantling, moving appropriately, foreshortened with daring yet without strain, rect, the modelling masterly. . . . His colouring is gorgeous, and of line surprising, his touch unsurpassable' (*C. & C.*). — *Marco Vecellio*, Doge Grimani giving alms.

Follow the same street, and cross the *Campo S. Apollinare*, this is the *Pal. Albrizzi* (fine stucco embellishments in the *Al. Vittoria*) to the *Campo S. Polo* (in the neighbourhood *S. Polo* is the *Pal. Corner-Mocenigo*, with a good façade heli). Passing between the church and the ancient *cam-* he 14th cent., we take the second side-street to the right, the fourth to the left, leading to the former church of the s, or the —

i (*S. Maria Gloriosa dei Frari*, Pl. 10; D, 3), a cruciform ne of the largest and most beautiful at Venice, in the e with the peculiar Italian modifications (twelve circular), erected about the middle of the 13th cent., and before 1338 by *Niccolò Pisano*. It contains numerous s, sculptures, and pictures, and like *S. Giovanni e Paolo* the last resting-place of many eminent men. The rounded is of the façade are much later than the church itself.

ISLE. Adjoining the 1st altar the *Monument of Titian (d. ed by Emp. Ferd. I., completed by *Luigi* and *Pietro Zando-* 352. In the centre, above the dedication 'Titiano Ferdinan- between four columns, Titian sitting by an angel and uncover- e of Sais; on the columns are figures representing Sculpture,

Painting, and Wood-carving. On the wall are-reliefs of the ebrated pictures of Titian, the Assumption (p. 250), Martyr- eter (p. 272), and Martyrdom of St. Lawrence (p. 271); above, t of the vaulting, Entombment and Annunciation, his last and (comp. p. 250); above these the lion of St. Mark. Below are ith tablets: 'Eques et comes Titianus sit. Carolus V. 1558', and imentum erectum sit. Ferdinandus I. 1839'. — Over the 2nd , Presentation of Mary in the temple; adjacent, the monument 'Este of Modena, a general of the Republic (d. 1660), with altar, *St. Jerome, a statue by *Alessandro Vittoria*, said to atures and figure of Titian when in his 98th year.

INSEPT. *Monument of Jacopo Marcello (d. 1484), a sarcophagus : male figures; altar-piece in four sections by *Bart. Vivarini*. of the sacristy, the monument of Benedetto Pesaro (d. 1503).

RISTRY, opposite the door, a shrine with reliefs in marble itury. *Altar-piece, a Madonna and saints, by *Giov. Bellini*, frame: 'the gentlest and most elegant emanation of Bel- . the Virgin handsome and pensive, the children pretty in of leaves, the saints in admirable proportion, everything crisp precision as in Van Eyck or Antonello' (*C. & C.*). —

to the left of the entrance to the sacristy, the monument i (d. 1405), with an equestrian statue.

ELS. 2nd Chapel on the right: on the right, the monument of berti, on the left, that of an unknown warrior, both of the Choir: (r.) mausoleum of the Doge Franc. Foscari (d. 1457), Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. — Chapels altar-piece, *Madonna and saints, by *Bern. Licinio da Por-* ad handling, sombre tone, and free drawing, give an un- this work; there is something Titianesque in the pose ne of the attendant saints' (*C. & C.*). — 2nd, (r.) monument

of Melch. Trevisano (d. 1500), the altar in coloured and gilded carved wood, in the centre John the Baptist in wood, by *Donatello*; 3rd, altar-piece, St. Ambrose and saints, by *Vivarini* and *Marco Basaiti*; right, St. Ambrose on horseback expelling the Arians, by *Giov. Contarini*.

LEFT TRANSEPT. Altar-piece in 3 sections, St. Mark with saints (1474), by *Bart. Vivarini*.

LEFT AISLE. *Baptistery*: altar in marble, St. Peter, Mary, and eight saints, of the 15th cent.; over the font a statue of John the Baptist, by *Sansovino*. Farther on: Tomb of Jac. Pesaro (d. 1547).

**Altar-piece, Madonna of the Pesaro family, by *Titian*, completed in 1528.

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (*Scuola di S. Rocco*, p. 268) the breadth of *Titian's* talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the left, are Benedetto Pesaro and the members of his family (*C. & C.*).

Monument of the Doge Giov. Pesaro (d. 1669), of a rich architectural character, occupying the entire wall, with unpleasing figures of negroes as bearers, by *Longhena*. *Mausoleum of Canova (d. 1822), '*principis sculptorum aetatis suae*', erected in 1827 from the master's own design for *Titian's* monument, executed by Canova's pupils *Martini*, *Ferrari*, *Fabris*, and others. — By the W. portal the sarcophagus of Pietro Bernardo (d. 1538), by *Al. Leopardi*.

In the NAVE a high parapet of marble, covered with two series of reliefs, separates the seats of the monks from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style. A pleasing glimpse of the apse is obtained through the screen.

The adjacent monastery contains the *Archives* (Pl. 2), one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments.

Beyond the archives is the church of *S. Rocco* (Pl. 29; D, 3), dating from 1490 and 1725, and like the adjacent *Scuola di S. Rocco* containing numerous pictures by *Tintoretto*.

On the right, the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione*. In the choir, to the right, St. Rochus in the hospital, to the left, *Holy Martyrs by *Tintoretto*. On the left side of the church, *Fumant*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Rochus and St. Martin.

In the alley to the left of the church is the entrance to the **Scuola di S. Rocco* (Pl. 98; D, 3), begun in 1517, and containing

he council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and hall (open daily, 9-4, adm. fr. ; good light necessary).

The ground-floor, staircase, and first floor, on the ceilings, as well as on the walls, are adorned with pictures by *Tintoretto*. On the staircase is an *Annunciation by *Titian*, painted in 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. At the top, on the left, is a small room containing *Tintoretto's* masterpiece, a large *Crucifixion of 1565. From this work we learn to appreciate the importance of *Tintoretto's* historical position, as the first of the Venetian painters to represent the sacred history in a perfectly naturalistic manner, perhaps with the view of appealing directly to the feelings. Opposite is an *Ecce Homo* by *Titian*, one of the master's earliest works, and already giving proof of his superior genius in the fact that he does not, like previous painters, depict the 'outward signs of suffering', but 'rather the inward resignation to pain'. — The bronze doors in front of the altar in the principal hall, are by *Giul. Filiberti* of Florence, 1756.

The low gateway adjoining the Scuola leads to the church of **S. Pantaleone** (Pl. 26 ; D, 4), erected in 1668-75. The chapel to the left of the high-altar contains (on the right) a Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, painted in 1444 ; also an Entombment in high relief, of the same date.

Crossing the bridge, and traversing the long *Campo S. Margherita* (Pl. C, 4), we reach —

S. Maria del Carmine (Pl. 7 ; C, 4), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, **Cima da Conegliano*, Adoration of the Shepherds and saints ; 4th altar on the right, *Tintoretto*, Circumcision, a youthful work ; 2nd altar on the left, **Lorenzo Lotto*, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a basrelief over the entrance, by *Arduino*, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with paintings by *Tiepolo* and others.

We may either return hence to the Piazza of St. Mark by gondola (1 fr.), or proceed to S. Sebastiano (Pl. 33 ; C, 4 ; p. 275), crossing the bridge to the S., and then taking the first cross-street (*Calle Lunga*) to the right.

The passage in the S.W. corner of the PIAZZA OF ST. MARK leads to the *Calle S. Moisè*. To the left is the church of *S. Moisè* (Pl. 24 ; E, F, 4), with an over-decorated façade of 1668. Beyond it we cross the bridge and proceed straight on along the CALLE LUNGA. — [The second side-street to the right, the *Calle delle Veste*, leads to the Campo S. Fantino, in which are situated the *Teatro Fenice* (Pl. 100 ; E, 4), the *Ateneo*, and the church of S. FANTINO (Pl. 8 ; E, 4), built by the *Lombardi*, with a fine choir by *Sansovino* and a Madonna of the school of *Giov. Bellini*]. — The *Calle Lunga* crosses a second bridge and leads to the church of —

S. Maria Zobenigo (Pl. 23 ; E, 4), erected in 1680 by the

Barbaro family ('barbaro monumento del decadimento dell' arte', as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger CAMPO S. STEFANO (Pl. E, D, 4). The church of S. VITALE (Pl. D, 4), on the left, contains a painting by **Carpaccio*, representing St. Vitalis and his family worshipping the Madonna. On the right rises —

**S. Stefano* (Pl. 35; E, 4), a Gothic church of the 14th cent., with an elegant façade in brick, good window mouldings in terracotta, and a peculiarly constructed vaulting of wood, restored in the ancient style, imparting a very pleasing appearance to the interior.

ENTRANCE-WALL, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent.; adjacent, (l.) the *Tomb of the physician Jacopo Suriano (d. 1511). On the PAVEMENT of the nave is the large tomb-stone of the Doge Francesco Morosini 'Peloponnesiaki' (d. 1694), with the cap and baton of office in bronze. — Adjacent to the SACRISTY in the right aisle a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy small marble statues of John the Baptist and St. Antony by *Pietro Lombardo*; on the right Madonna and saints by *Palma Vecchio* (freely retouched). — CHOIR. On the lateral walls statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. In front of the high-altar two candelabra in bronze, on marble pedestals, by *Al. Vittoria*, 1577; behind it, choir-stalls of the 15th cent. carved and inlaid. — 3rd altar (l.) statues of St. Jerome and St. Paul by *Pietro Lombardo*.

Adjoining the church on the left is a handsome **Monastery Court*, restored in 1532, and once adorned with frescoes by *Pordecone*, of which there are remains on the S. and E. wall over the colonnade (four saints on the E. wall, particularly those to the left, very good); below the windows 'putti', the subjects on the S. side being from the Old Testament. — Crossing the court, we reach the *Campo S. Angelo* (Pl. E, 4), with a monument of Paleocapa, the minister, and to the left the *Pal. Grimani* (p. 257). Farther to the E., near the *Teatro Rossini* (Pl. 102; E, 4), is a large new piazza adorned with a *Monument of Manin* (p. 240) in bronze. To the left in the *Campo S. Stefano* is the *Pal. Morosini*, containing a few paintings and a collection of weapons and trophies won by *Doge Morosini*. In the vicinity is the *Pal. Pisani*, now a girls' school, in the small and dreary Piazza of that name, with interesting old ships' lanterns and richly adorned mast-knobs in the lobby. To the S. of the *Campo S. Stefano* is the *Campo S. Vitale* with the church of that name, from which the *Iron Bridge* (p. 256; 2 c.) crosses the *Campo della Carità*, where the *Academy* is situated (p. 248).

We now proceed towards the E., cross several bridges, and
1 —

S. Maria della Salute (Pl. 22; E, 5), a spacious and handsome
—covered church, at the E. extremity of the Canal Grande,
ed in 1631-82 by *Longhena*, a successor of Palladio, in com-
oration of the plague in 1630.

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. As-
tion, 3. Nativity of the Virgin, all by *Luca Giordano*; in the last
EL ON THE LEFT: Descent of the Holy Ghost, by *Titian*, much dark-
by age (1543). The monolithic columns by which the vaulting of the
is supported are from a Roman temple at Pola in Istria. On the
altar a large candelabrum in bronze by *Andrea Alessandro da*
ia, of admirable workmanship; the Virgin banishing the demons
e plague, a group in marble by *Le Curt*. On the ceiling eight *Me-
ons with portraits of the evangelists and fathers of the church by
; the large pictures by *Salviati*. — OUTER SACRISTY: *Pietà*, a relief
e 15th cent., by *Dentone* (?); **Titian*, St. Mark and four saints (1512;
reminiscent of *Giorgione* and *Palma*); *Marco Basaiti*, St. Sebastian.
CRISTY: by the entrance-door, St. Rochus and other saints, by *Girolamo*
reviso; on the left, Madonna by *Pennachi* (formerly in S. Spirito)
four Madonnas in the manner of *Sassoferrato*; on the right wall,
nnas by *Jacopo da Valenzia* and *Palma* (?); *Tintoretto*, Marriage of
; Madonna and Child, with four worshippers, an altar-piece 'a tempera'
**ristoforo da Parma*, 1495. Ceiling-paintings (originally in S. Spirito):
and Abel, Abraham and Isaac, *David and Goliath, by *Titian*; these
s, painted about 1543, reveal, like the above-mentioned descent of
loly Ghost, the highest level reached by Venetian art in the middle
e 16th cent., and are of marvellous originality in thought and
osition.

Adjoining this church are the *Seminario Patriarcale* (p. 256)
the *Dogana di Mare* (p. 255), which lie obliquely opposite the
za of St. Mark (traghetto, or ferry, 5 c., evening 10 c.; see Plan).

The more remote quarters of the city are most conveniently
ed by gondola. Leaving the Canal Grande opposite the Pal.
ro (p. 259), we enter the *Rio S. Felice*; here, on the left, is
Pal. Giovanelli (Pl. 67; E, 2; admission most easily obtained
t noon in the absence of the proprietor), of the 15th cent.,
sumptuously-furnished (modern) apartments, a handsome ball-
(with family-portraits by *Titian* and *Tintoretto*), and a room
modern pictures; in the boudoir, **Giov. Bellini*, Madonna;
rgione, Landscape ('La Famiglia di *Giorgione*'); **Titian*,
erome; **Paris Bordone*, Madonna and saints.

From the Rio S. Felice a side-canal, the Rio della Misericordia,
s on the left to the church of S. MARZIALE (properly S. Mar-
no), which contains a **Tobias and the Angel* by *Titian* (above
1st altar to the left), a Crucifixion by *Palma Vecchio* (3rd
, and *Tintoretto*'s last work, a St. Marcilius (middle altar to
ight). — We now return to the Rio S. Felice, follow it to the
or a short way, and then turn to the right into a side-canal,
l. bank of which is formed by the Fondamenta Zen. The high-
-piece of the church of S. CATERINA here (Pl. F, 2; if shut,
nce through the Lyceum, Convitto Nazionale) is a *Marriage

of St. Catharine by *Paolo Veronese*. — Returning once more to the Rio S. Felice, we pass the *Abbadiazza della Misericordia*, and reach the church of —

***S. Maria dell' Orto** (Pl. 21; E, 1), originally dedicated to *S. Cristoforo Martire*, with a beautiful late-Gothic **Façade* erected by *Pietro Lombardo* soon after 1481, and recently restored, and a curious tower. The interior, with a flat wooden ceiling supported by ten columns, contains many good pictures. The sacristan is well-informed and obliging.

RIGHT, 1st altar: **Cima da Conegliano*, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul. By the 3rd altar: *Sansovino*, Madonna. Between the 3rd and 4th altars: Monument of Hieronymus Cavassa, by *Sardi*. At the 4th altar: *Daniel van Dyck*, St. Lawrence. Adjoining the 4th altar: **Palma Vecchio*, St. Stephen surrounded by four other saints (formerly in the chapel on the left of the choir). Above the entrance of the sacristy, Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by *Giovanni de Sanctis*; on the right and left, two angels by *Paolo Veronese*. — In the SACRISTY: 28 portraits of Venetian Saints. — CHAPEL ON THE RIGHT of the choir: **Girolamo da S. Croce*, SS. Augustine and Jerome; memorial tablet to Tintoretto (d. 1594), who is buried here. — In the CHOIR, (r.) the Last Judgment, (l.) Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*, with surrounding pictures by *Tintoretto*. — CHAPEL ON THE LEFT of the choir, altar-piece, a copy from *Pordenone*. — In the LEFT AISLE the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left, by *Alessandro Vittoria*; **Altar-piece* by *Tintoretto*, Miracles of St. Agnes; 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple; (l.) *Palma Giovane*, Crucifixion. 4th Chapel, to the left by the entrance: altar-piece by *Bellini*, Madonna (restored); (l.) *Lor. Lotto*, Lamentation over the body of Christ.

We now return along the *Fondamenta Nuove* (Pl. F, G, 2; view of Murano, the cemetery island, and Torcello) to the church of the —

Gesuiti (Pl. 11; F, 2), erected in 1715-30 in the 'baroque' style, entirely lined in the interior with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH-ALTAR are ten spiral columns of verde antico; in the centre a globe, with God the Father and the Son. The marble mosaic pavement in front of the altar resembles a carpet. The chapel to the right of the high-altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the left is the **Monument* of the Doge Pasquale Cicogna (d. 1595); then, in the LEFT TRANSEPT, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the ***Martyrdom* of St. Lawrence, one of the finest of the altar-pieces by *Titian*, who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is much darkened by age (seen best 11-12 a.m.).

We next enter the Rio dei Mendicanti (Pl. F, 2, 3), skirt the large *Spedale Civile* (Pl. 41), and reach —

***S. Giovanni e Paolo** ('S. Zanipolo'; Pl. 15, F, G, 3), begun under *Niccolò Pisano's* influence in 1240, and completed in 1430, a very spacious and magnificent Italian-Gothic edifice, supported by ten circular columns, and covered with a dome. This

church, next to St. Mark's the most imposing at Venice, contains the burial-vaults of the doges, whose funeral-service was always performed here, and may to some extent be called the Westminster Abbey of Venice.

RIGHT AISLE. In front: *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi*; the sarcophagus is '*ex hostium manubiis*' (from the spoils of his enemies). Between the 1st and 2nd altar, an obelisk to the memory of the painter Melch. Lanza (d. 1674); monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; *Altar-piece in six sections by *Bellini*, or *Carpaccio*; monument of the Senator Alb. Michiel (d. 1589). In the chapel: altar-piece, Descent from the Cross, by *Pietro Liberi*. Over the doors of the sacristy the *Mausoleum of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich architectural 'baroque' monument in marble of the 18th cent., embellished with numerous statues and reliefs. In the chapel below the monument, (l.) St. Hyacinth crossing a river dry-shod, by *L. Bassano*. The second door is an egress. The following chapel contains six reliefs in bronze and wood, scenes from the life of St. Dominicus, 1720.

RIGHT TRANSEPT. At the corner, St. Augustine, an oil-painting by *Vivarini da Murano* (1473); tomb of General Niccolò Orsini (d. 1509) with equestrian statue; *Apotheosis of St. Antoninus, Bishop of Florence, an altar-piece by *Lorenzo Lotto*; stained glass designed by *Vivarini* (1473, restored in 1814); altar-piece, Christ, SS. Andrew and Peter, by *Rocco Marconi*. — The chapels on the right and left of the choir, recently restored, contain nothing noteworthy except a monument of 1347.

CHOIR. Tombs of the Doges, (r.) *Michele Morosini (d. 1382), in the Gothic style, and *Leonardo Loredano (d. 1521), (l.) *Andrea Vendramin (d. 1478; by *Alessandro Leopardi*, perhaps the finest monument in Venice), and *Marco Corner (d. 1368), Gothic.

LEFT TRANSEPT. Above, by the entrance to the Chapel of the Rosary, a *Group in marble by *Antonio Dentone*, of the 15th cent., St. Helena presenting General Vittore Capello with the marshal's baton; over the door the monument of the Doge Antonio Venier (d. 1400). — The adjacent (on the left) *Cappella del Rosario*, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug., 1867, but is to be rebuilt. Of its former valuable contents nothing remains but the blackened and mutilated fragments of admirable reliefs in marble, representing scenes from the life of the Saviour and the Virgin, executed by *Bonazza*, *Torcelli*, and other masters from 1600 to 1732. At the time of the conflagration the celebrated picture by *Titian*, representing St. Petrus Martyr attacked and murdered in a wood, and a Madonna by *Bellini* had unfortunately been deposited in the chapel during the execution of repairs in the church, and also became a prey to the flames. — Farther on in the church, Monument of the wife and daughter of the Doge Antonio Venier, 1411; monument, with equestrian statue, of Leonardo da Prato (d. 1511).

LEFT AISLE. On the right and left of the door of the *Sacristy*, admirable wood carving by *Brustolone* (18th cent.). Over the door busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th century. *Mausoleum of the Doge Pasquale Malipiero (d. 1482); tombstone of the senator Bonzio (d. 1506), under it statues of St. Thomas by *Antonio Lombardo* and St. Peter the martyr by *Paolo da Milano*; in the niches, (r.) the recumbent effigy of the Doge Michele Steno (d. 1413), formerly painted, (l.) that of Aloiso Trevisan (d. 1528); monument with equestrian statue of General Pompeo Giustiniani; *Monument of the Doge Tommaso Mocenigo (d. 1423), Gothic; monument of the Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*; 2nd altar, left of the principal entrance, early copy of Titian's martyrdom of St. Peter (see above), presented by King Victor Emmanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617); over the last altar a statue of St. Jerome by *Aless. Vittoria*; adjoining

it, the monument of the Marquis de Chasteler (d. 1825), who distinguished himself in the Tyrolese war in 1809. Mausoleum of the Doge Giov. Mocenigo (d. 1485) by *Tullio Lombardo*. Over the PRINCIPAL ENTRANCE the mausoleum of the Doge Aloiso I. Mocenigo, his wife, and the Doge Giov. Bembo (d. 1618). This whole side, which is very handsomely arranged, belongs to the Mocenigo family, and was constructed by *Tullio Lombardo*.

Adjoining S. Giovanni e Paolo is the rich Façade (of 1485) of the **Scuola di S. Marco* (Pl. 41; F, 3), erected by the *Lombardi*, with singular reliefs in perspective, two lions, and the achievements of St. Mark. In the interior the lower hall only is preserved. The building has been used as a hospital (*Spedale Civile*) since 1815 (50 rooms, for 600 patients). The large sick-room has a magnificent ceiling. Connected with it is the old chapel of S. Maria della Pace, which once contained Marino Falieri's tomb (p. 244). — To the S., on a lofty and elegant pedestal of marble, rises the equestrian **Statue of Bart. Colleoni* (d. 1475, buried at Bergamo, p. 183), general of the republic, modelled by *Andr. Verrocchio* (his last work), cast in bronze by *Aless. Leopardo*. The handsome base is also by *Leopardo* (1495).

We now proceed through the *Rio di Marina* to the church of — **S. Maria dei Miracoli* (*Madonna d. M.*; Pl. 20, F 3), a small, early-Renaissance structure, erected in 1480, under the influence of *Pietro Lombardo*, and entirely covered on the façade, on the side next the canal, and in the interior, with valuable marble. The quadrangular choir with a dome, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambos, or lecterns where the epistles and gospels are read, as in the ancient Christian churches. The **Decorations* are by *Pietro Lombardo*. The coffered barrel-vaulting is sumptuously painted and gilded. The church has been undergoing restoration for some years.

We now return through the *Rio di S. Giovanni Laterano*, S. Lorenzo, and Fontego, to —

S. Francesco della Vigna (Pl. 9; G, 3), the interior of which was constructed in 1534 by *Sansovino*, the façade by *Andr. Palladio* in 1568-72.

At the entrance a holy-water vessel with St. John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the right, Last Supper, by *Franc. Santacroce*; 3rd chapel, encrusted with coloured marble, property of the Contarini family; 4th chapel, Resurrection, by *Paolo Veronese*. RIGHT TRANSEPT, Enthroned Madonna, by *Fra Antonio da Negronte*. To the left of the choir is the **Cappella Giustiniani*, the altar entirely covered with reliefs in marble, a work of the 15th cent.; Last Judgment below; above (as an altar-piece), St. Jerome and four saints; over them Madonna and angels; at the sides of the chapel twelve prophets and the four Evangelists; higher up, the history of Jesus in eighteen sections; below, on the altar, the history of St. Jerome in three sections. — In the chapel of the cloisters adjacent to the N., a Madonna and four saints, by *Giov. Bellini*. — Over the pulpit, God the Father and Christ by *Girolamo Santacroce*, modernised. To the left: 2nd chapel, Altar with statues of SS. Rochus, Anthony Abbas, and Sebastian by *Al. Vittoria*; 3rd chapel, fitted up with white marble, containing busts of the Patriarch and the Doge Sagredo, erected in 1743; over the altar the statue of S.

Gherardo; the 5th chapel (at the principal door), a Madonna and four saints, by *Paolo Veronese*.

A little to the S. in the Rio della Pietà is the church of **S. LORENZO** (on the right), containing two good statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the left is the church of **S. Giorgio degli Schiavoni** (Pl. 13; G, 3), with a good Renaissance façade of 1551, a low wooden ceiling, and pictures by *Carpaccio*, on the right, three scenes from the life of St. Jerome, on the left, three from the life of St. George; altarpiece, St. Tryphon and St. Matthew; above the high-altar, a Madonna by *Vinc. Catena*; the ceiling of the oratory beautifully painted by *Palma Vecchio*. — Farther S. we next come to the church of *S. Antonino*, where we cross the bridge to the right to —

S. Giorgio dei Greci (Pl. 13a; G, 4), with an elegant campanile of the 16th cent., and an ikonostasis adorned with gorgeous Byzantine mosaics. The head of Christ in the dome is said to have been designed by Titian. — Returning to *S. Antonino*, and again pursuing a S. direction, we soon reach —

S. Giovanni in Bragora (Pl. 13d; G, 4), a church of early origin, but entirely restored at the beginning of the 18th cent.

1ST CHAPEL on the right: *Alwise Vivarini* (according to Mr. Crowe; usually attributed to Giov. Bellini), Madonna and Child; farther on, on the wall of the church, *Bissolo* (or Ant. Vivarini), St. Andrew with SS. Jerome and Martin, the latter on horseback; **Paris Bordone*, Last Supper. — On the pillar before the chapel of the choir: **Cima da Conegliano*, Constantine and St. Helena by the side of the Cross, 1502. At the back of the high-altar: **Cima da Conegliano*, Baptism of Christ, 1494. On the pillar to the left, *L. Vivarini*, Resurrection; on the wall to the left, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist; under it, *Cima da Conegliano*, Finding of the Cross, originally a predella of the above-named picture.

We may now proceed towards the E., past *S. Martino* (erected by Sansovino in 1540; font with four kneeling angels by Tullio Lombardo, 1484; Last Supper by Girolamo da Santacroce, 1549) to the entrance to the arsenal (Pl. 3, H 4; see p. 247); or to the S. to the Riva degli Schiavoni (p. 247).

Opposite the Piazzetta, on an island fortified in 1848, is situated —

***S. Giorgio Maggiore** (Pl. 12; G, 5), belonging to the adjacent suppressed Benedictine monastery, now an artillery-barrack, a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade was finished by *Scamozzi* in 1575.

The INTERIOR (when closed, ring the bell to the right; the person who shows it is a well-informed Benedictine) is very beautiful, and has not been spoiled by decorations of a later date. Over the door a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. To the right, the monument of Lorenzo Venier (d. 1667). Over the 1st altar, Nativity, by *Bassano*; 2nd, Crucifix in wood, by *Michelozzo*; 3rd altar, Martyrdom of SS. Cosmas and Damianus and their companions; 4th altar, Coronation of the Virgin, the two last by *Tintoretto*; 5th altar, Adoration of the Madonna, by *Rizzi*. — CHOIR: (r.) Last

Supper, (1.) Rain of Manna, both by *Tintoretto*; on the high-altar a *Group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them two angels; two candelabra in bronze by *Nic. Roccatagliata* (1596); the reliefs on the 48 *Choir-stalls represent scenes from the life of St. Benedict, and were executed according to the inscription by the Flemish artist, *Alberto de Brule* (1598). — In the CORRIDOR, to the right of the choir, the mausoleum of the Doge Domenico Michiel (d. 1129), erected in 1637; in a CHAPTER HOUSE behind it, with a fine Renaissance portal, Descent from the Cross by *Tintoretto*. — To the left, farther on in the church, the Resurrection, by *Tintoretto*, with the family of the Doge Morosini, whose mausoleum is by the wall to the left (1588); then, St. Stephen, also by *Tintoretto*; Virgin and Child, a group over life-size by *Girolamo Campagna*; last altar, Martyrdom of St. Lucia, by *Leandro Bassano*; monument of the Doge Marc Antonio Memmo (d. 1615).

A staircase in 32 spiral windings, well lighted and of easy ascent, leads from the interior of the church to the summit of the *Campanile* (before ascending, enquire if the door at the top is open), which commands an admirable *VIEW of the city and the Lagune.

On the adjoining island of *Giudecca* is situated the church of —

**Redentore* (Pl. 28; E, 6), erected in 1576 by *Palladio*, a spacious church with a portal borne by columns, a much vaunted edifice, chiefly interesting in the interior.

ON THE RIGHT: 1st Chapel, Nativity, by *Francesco Bassano*; 2nd, Baptism, *Carletto Calviari*; 3rd, Scourging, *Tintoretto*. ON THE LEFT: 3rd Chapel, Descent from the Cross, *Palma Giov.*; 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, behind it a Descent from the Cross, reliefs in marble by *Massa da Bologna*; the bronze figures by *Campagna*. — The SACRISTY contains three admirable **Madonnas* formerly attributed to *Giovanni Bellini*; that with the sleeping Child, the most richly coloured, but somewhat stiff, is attributed by Mr. Crowe to *Alwise Vivarini*, the two others to *Bissolo* and *Pasqualino*, scholars of Bellini.

The church belonged formerly to the neighbouring Franciscan monastery, which contains a few paintings by *Lor. Lotto*.

We now cross the *Canale della Giudecca* and skirt the *Fondamenta delle Zattere* (Pl. C, D, 5), passing the *Pal. Giustiniani-Recanati* (No. 1402; with a number of antique works in marble and a fine Attic funereal monolith), to —

**S. Sebastiano* (Pl. 33; C, 4), containing a number of works by *Paolo Veronese*, and his tomb. It was erected in 1506-18, and lately very skilfully restored. Admission to the upper choir, whence some of the pictures are seen to greater advantage, 1-4 o'clock only.

ON THE RIGHT: 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, Madonna with a saint, a small picture by *Paolo Veronese*; 3rd, **Madonna* with St. John, a group in marble by *Tommaso Lombardo*, 1547; 4th, Christ on the Cross, and the *Maries*, by *Paolo*; **Monument* of Bishop Livio Podocataro (d. 1555), by *Sansovino*. — CHOIR. Altar-piece, Madonna in glory and four saints, on the wall to the right **Martyrdom* of St. Sebastian, to the left **Martyrdom* of SS. Mark and Marcellinus, all three by *Paolo Veronese*. — ORGAN, on the extreme wing, the Purification of Mary, on the inner, the Pool of Bethesda, both by *P. Veronese*; to the left the bust, in front of it the tomb of the master (d. 1588), bearing the inscription: '*Paulo Caliaro Veronensi pictori, naturae aemulo, artis miraculo, superstite fatis, fama victuro.*' — SACRISTY. Ceiling-paintings by *Veronese*, Coronation of the Virgin, on the sides the four Evangelists. Farther on in the church, the next chapel on the left, **Bust* of the Procurator

Marcantonio Grimani (d. 1565), by *Vittorio*; 2nd altar, Baptism of Christ, by *Paolo Veronese*; beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari*.

In the vicinity is the *Campo di Marte*, or esplanade (Pl. B, 4), a large grassy island surrounded with trees.

At the S.E. extremity of Venice (*Punta della Motta*) are the **Giardini Pubblici** (Pl. I, 5), laid out by Napoleon in 1807, the space having been obtained by the demolition of several monasteries. They are about 300 yds. in length and 100 yds. in width, and are planted with six rows of acacias and sycamores. At the S. end is a small shrubbery, with a café. The grounds, which are generally almost deserted, afford fine views of the city and Lagune. On Sundays and Mondays they are much frequented, chiefly by women of the lower classes (gondola thither from the Piazzetta 50 c.). They are approached by the *Via Garibaldi* (formerly *Eugenia*), constructed in 1810 by Eugene Beauharnais, viceroy of Italy, by bridging over a canal.

S. Pietro di Castello (Pl. 27; I, 4), a church with a dome, on the island to the N. of the Giardini Pubblici, begun by *Smeraldi* in 1596, is said to have been designed by *Palladio* in 1557. Down to 1807 it was the cathedral of the Patriarch of Venice, when St. Mark's was raised to that dignity by Napoleon I., and the adjoining palace converted into a barrack. Handsome campanile (1474).

The INTERIOR contains few objects of interest. In the chapel of the left transept are two high-reliefs in marble, executed by *Mich. Ongaro* in the 17th cent., representing the consecration by Pope Paul V. of the Patriarch Vendramin as cardinal, and an allegory of death. To the right, beyond the second altar, is a marble throne from Antioch, said to be that of St. Peter.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands, than a visit to the **Lido**, where there are good sea-baths and a restaurant (see p. 231). A small steamer performs the trip in 12 min., starting hourly from the Ponte della Paglia. A gondola takes $\frac{1}{2}$ hr. (comp. p. 230). The excursion may be pleasantly prolonged by a detour by the island of *S. Elena*, with its old monastery and fine garden. The N. end of the Lido is defended by the *Forte S. Niccolo* and (to the W., beyond a small arm of the sea) the *Forte Andrea di Lido*, erected by Sammicheli as architect of the republic.

Interesting excursion to Murano, on an island about $1\frac{1}{2}$ M. to the N. of Venice (omnibus-boat hourly, starting near SS. Apostoli; Pl. 5, F 2). Half-way we pass, on the right, the CEMETERY ISLAND (*Cimitero*), with the church of *S. Michele*, built by Moro Lombardo in 1466, with sculptures on its façade, and the pretty Cappella Emiliana, erected by Gugl. Bergamasco in 1530. — Murano, with 3900 inhab., originally an independent town, but afterwards dependent on Venice, possesses interesting treasures of art in its churches, dating from its most prosperous period. The *CATHEDRAL S. DONATO, a vaulted church supported by columns, with transept resting on pillars, almost vies with St. Mark's in the splendour of its interior, its columns of Greek marble, mosaics, etc. An inscription on a marble slab inserted in the mosaic pavement of the

church bears the date 1441. Over the side-door on the right a Madonna with saints, by *Lazzaro Sebastiani*; to the left, on the same wall, a Roman tomb-stone of the family Acilia, formerly used as a font; farther to the left, coloured mosaic in wood of St. Donatus (1310). In the apse, a Byzantine mosaic of the Assumption, on a gold ground; below it, a fresco of the 15th century. — S. PIETRO MARTIRE is a simple and spacious basilica of 1509. Near the door of the sacristy, to the left, are an Assumption by *Marco Basaiti*, and a Madonna with saints and angels, by *Giov. Bellini* (between the 2nd and 3rd altars on the right). — The church of S. MARIA DEGLI ANGELI contains the Finding of the body of St. Mark, by *Tintoretto*. — Murano possesses an extensive manufactory of glass beads, mosaics in glass, crystal, etc. The *Museo* (adm. 40 c.) contains a good collection of these articles.

Torcello, situated on an island about 6 M. to the N.E. of Venice (omnibus-boat to Mazzorbo, see p. 230), the ancient *Altinum*, belonging to the town of *Burano* on a neighbouring island (7400 inhab.), is a poor place, consisting of a few small houses only and two well-preserved churches. The *CATHEDRAL, S. MARIA, erected in the 7th cent., re-built in 1008, is a basilica in the early-Christian style, supported by columns resembling those of Murano. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna, rising in steps and commanded by the lofty episcopal throne in the centre. On the W. wall of the interior is a large *Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. In the choir a Madonna and the 12 Apostles in Byzantine mosaic. Below it is an ancient crypt with a font. — An octagonal BAPTISTERY of 1008 adjoins the cathedral. — *S. FOSCA, dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof). On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars), a structure worthy of the notice of architects.

S. Lazzaro, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S. E. of Venice, contains a considerable Oriental library, and a large printing-office (shown by a monk; fee to the door-keeper).

Chioggia (*Albergo d'Italia*), 18 M. to the S. (steamer in 2 hrs., every afternoon, but on Sundays at 8 a.m.; fare 2 or 1½ fr.; also pleasure-trips occasionally), an ancient town at the end of the lagoons, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 233). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. None of the churches are worthy of note. — The *Murazzi* (p. 237) are most conveniently inspected in the course of an excursion to Chioggia.

41. From Venice to Trieste.

133 M. RAILWAY. Ordinary trains in 8¾ hrs. (fares 25 fr. 50, 18 fr. 25, 12 fr. 80 c.); express in 6½ hrs. (fares 27 fr. 90, 19 fr. 50 c.). The Austrian custom-house examination takes place at Gorizia. A supply of change is desirable, as cases of dishonesty are not unfrequent at the Venice station. Comp. Introd., p. xvii.

Bridge across the *Lagune*, and *Fort Malghera*, see p. 219. At *Mestre* the line diverges to the N. from that to Padua. Stations *Mogliano*, *Preganziolo*; then —

18 M. **Treviso** (**Stella d'Oro*; *Albergo Reale*), with 31,100 inhab., the capital of a province. The handsome, but unfinished old cathedral of S. PIETRO contains some good pictures. Above the 3rd altar on the left, a St. Euphemia by *Fr. Bissolo*. Opposite,

Venice

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aa), lies Pieve di Cadore
1477), of whom a statue

was erected here in 1880 (by Del Zotto). The church is a fine piece by the great master.

40 M. *Pianzano*. 45½ M. *Sacile*, a town on the plain, surrounded by walls and fosses, with a handsome palace, exhibits traces of its ancient importance. 53½ M. *Portus Naonis* of the Romans, was the birthplace of the painter Giov. Ant. Licinio da Pordenone (d. 1542). The cathedral contains a St. Christopher and a St. Mark by *Veronese*.

Beyond (63 M.) *Casarsa*, the train crosses the broad river *Tagliamento* by an iron bridge, ½ M. in length. The deposits of the stream have raised its bed so considerably, that the next stat. *Codroipo* (Imperatore), situated between the *Tagliamento* and the *Corno*, lies 28 ft. below the level of the former river.

To the right lies *Passeriano*, at the château of which the preliminaries of peace between France and Austria at the close of the 18th century were adjusted, the treaty being finally concluded Oct. 1797, at the small village of *Campo Formio*, which is to the right of the line. By this treaty the Republic of Venice was dissolved. 77½ M. *Pasiano Schiavonesco*.

84½ M. *Udine* (**Italia*; *Croce di Malta*; Rail. R. *Udine*). A custom-house examination for travellers coming from Austria. *Udine*, ancient *Utina*, once the capital of the Austrian province of *Friuli*, and a place of great importance, is a town with 32,100 inhabitants, surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. *Udine* contains numerous palaces of the Friulian noblesse, and carries on an active trade in flax, hemp, and other articles. In some respects it may be compared to a miniature Venice, as it presents several points of resemblance to the metropolis to which it was so long subject.

The central point of the town is the *Castle* (now barracks), situated on an eminence, which according to tradition was built up by Attila, in order that he might thence survey the confluence of the *Tagliamento* and the *Tagliamento* (p. 281). Its watch-tower (watchman 20-25 c.) commands a most extensive prospect. — The Romanesque **CATHEDRAL* possesses a fine side-portal with good marble sculptures and a polygonal campanile. The interior contains an *Equestrian Statue* of Count *Antonini*, who fell in 1617 before *Gradisca* as general of the *Udine* militia (over the entrance); a colossal *Bust of Pope Pius VI.* by *Lucardi* (to the left of the high-altar); and a *Statue of St. Zacharias Bricito* (d. 1854), by *Millisini* (to the right of the altar).

A narrow side-street leads to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the **ARCHBISHOP'S PALACE*, which, as indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel in 1866. It now contains the *Assaying Offices*.

Interior. The *Throne Room* is adorned with ceiling-paintings by *Tiepolo*, and contains the portraits of all the patriarchs of *Aquileia*.

of the bishops and archbishops of Udine. The adjoining GALLERY is adorned with frescoes by *Tiepolo* representing the history of Jacob (Venetian costumes) and with a painting of Abraham's sacrifice on the ceiling. The BED CHAMBER contains five frescoes of New Testament scenes by *Giovanni da Udine*, interspersed with arabesques and grotesque figures.

The principal PIAZZA is embellished with a sitting figure of the *Goddess of Peace*, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 279), but erected by Francis I. at a later date. On the side of the square next the street are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*. The side next the Palazzo del Municipio (see below) is adorned with a *Statue of Justice*. — The PALAZZO DEL MUNICIPIO was built in 1457 in the style of the Doge's palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains an ancient fresco (restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall stands a colossal marble statue of **Ajax*, by *V. Lucardi*, a native of Udine (1854). On the first story are four handsomely fitted up rooms containing old pictures, among which are the portraits of the Venetian governors of Udine.

We now cross the castle-hill (see above) and the *Mercato Vecchio*, and reach the *Palazzo Bartolini*, which contains the Museo Civico and the *Library*, open daily, 9-1 and 5-8.

On the GROUND FLOOR are Roman antiquities and a colossal bust of Dante. The UPPER FLOOR contains paintings: **Giov. da Udine*, Coronation of the Virgin, with John the Baptist and St. John the Evangelist; **Palma Giovane*, Holy Family, with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; **Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also is a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia. — The *Library* is specially rich in works upon Friuli.

In the Via Gemonia, No. 17, stands the house of *Giovanni da Udine*, a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican; it possesses a finely adorned façade and a memorial tablet.

About 9½ miles to the E. of Udine (1¼ hrs. drive) lies Cividale (*Albergo al Friuli*), the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. — The CATHEDRAL, a building of the 15th century, contains, immediately to the right, a *Baptistery* (frequently restored) of the 8th cent., adorned with reliefs. By the high-altar is a 'Pala' of gilded silver (1185). The *Cathedral Archives* contain several valuable MSS., including a *Gospel* of the Lombard period; a *Psalttery* of the 10th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Trèves) and several Byzantine leaves; and the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (13th cent.). Here also are the ivory 'Pax' of Duke Ursus of Ceneda (8th century) and an ivory casket with mediæval reliefs after the antique. — Adjacent is a CONVENT OF UR-
SULINE NUNS (formerly Benedictine) with the **Peltrudis Chapel* (8th cent.), containing stucco ornaments and figures (SS. Anastasia, Agape, Irene, Peltrudis, Chrysogonus, and Zoilus), in which the influence of antique art may still

be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver cross of the same epoch. A handsome bridge of the 15th century leads across the romantic ravine of the *Natisone* to the church of *S. Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th century. — Not far from the door of the church is the MUSEUM (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gesulf, weapons, ornaments, etc.

From Udine to *Bruck* (and *Vienna*), by the Pontebba Railway, see R. 7.

At (90 M.) *Buttrio* the train crosses the *Torre* by a long bridge. 93½ M. *S. Giovanni Manzano*, the Italian frontier-station (where the luggage of travellers coming from Austria is examined; railway-restaurant). The train now crosses the *Natisone*. The small *Judrio* forms the frontier. 97 M. *Cormons*, beyond which the *Isonzo* is crossed.

102 M. *Gorizia*, Germ. *Görz* (**Hôtel de la Poste*, German, with restaurant, R. 1 fl., L. 40, omnibus 30 kr.; **Hôtel-Pension Palazzo Formentini*, with a beautiful garden; *Corona d'Ungheria*, good cuisine; *Leone d'Oro*), the seat of a bishop, with 19,400 inhab., is charmingly situated on the *Isonzo* in a hilly district, and noted for its mild climate. *Cathedral* worthy of notice. In the upper part of the town is the dilapidated castle of the former counts of the place, partly used as a prison. The preserved fruit of *Gorizia* is highly esteemed. On account of its mild climate *Gorizia* is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here. — The Austrian custom-house examination takes place here.

Charles X. of France (d. here 1836) is interred in the chapel of the monastery of *Castagnavizza*, on a height above the town. In the vicinity rises the *Monte Santo*, with a pilgrimage-church, commanding a fine view.

The train next crosses the *Wipbach*, a tributary of the *Isonzo*. To the left of (106½ M.) *Rubbia* is the château of that name. Fine view of the Alps, beyond the *Isonzo*. 109 M. *Gradisca* with its church lies on a height to the left. Beyond (111½ M.) *Sagrado* the train passes through a short tunnel. 115 M. *Ronchi*.

115½ M. *Monfalcone* (*Leone d'Oro*). The train enters the stony wilderness of the Karst (p. 55), and the Adriatic comes in sight on the left. Thus far the Venetian style of church-architecture is prevalent throughout the coast-district.

Aquileia, 18 M. to the W., once a most important Roman colony (founded B. C. 181), and at that period strongly fortified, was the principal bulwark of Italy on the N.E. frontier. The population at the time of Augustus, who frequently visited the town, is computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed. The sole trace of its ancient glory is the *Cathedral*, erected in 1019-42, once the metropolitan church of the patriarchs of *Aquileia*. The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood. The collections in the Battistero, adjoining the cathedral, of Count Cassis, and others, may be visited.

At *S. Giovanni* the *Timavo*, the *Timavus* of the Romans, which under the name of *Recca* (or *Rjeka*, i.e. river) is lost in the grottoes of the Carso near *St. Canzian*, re-appears after a subterranean course of 23 M., falling into the Adriatic $1\frac{1}{2}$ M. lower down. A pond formed by the river is crossed by a bridge. Farther on is *Duino*, with an ancient castle of Prince *Hohenlohe*.

At ($125\frac{1}{2}$ M.) *Nabresina* the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. From this point to (133 M.) *Trieste*, see p. 55.

VI. The Emilia.

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Boscolungo	333

The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7921 sq. M., with a population of 2,187,000 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls who destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Placentia* and *Cremona* in 218, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Æmilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic Kings. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king *Pepin*, who is said to have presented the whole exarchate, i.e. the coast-district

from the Po to Ancona, to the *Romish Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The STATES OF THE CHURCH never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, as the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as cradles of SCIENCE, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at *Ravenna* in the 11th cent. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 306).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats was prevented by *Cardinal d'Albornoz*, a valiant Spaniard, who was sent to Italy by *Innocent IV.* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. *Alexander VI.*, who was elected pope in 1492, and his son *Cesare Borgia* at length put an end to this insubordination; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III. Farnese* invested *Pier Luigi*, his natural son, with the two last as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the states of the church.

The whole of the existing institutions were at length overthrown by the French Revolution. NAPOLEON united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. 'At that time', writes *Cesare Balbo*, 'Italy was doubtless entirely subjugated by a foreign power, but no period of subjection had ever been so cheerful, so active, perhaps useful, and even great and glorious, as this. The foreign yoke was, moreover, the less ignominious, as it was imposed on Italy in common with one half of the rest of Europe, by a man so great and so marvellously enterprising, and one who by birth, and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realisation; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole, while the petty municipal and provincial jealousies, which had become deeply rooted in the course of centuries, began gradually to disappear.' On the fall of Napoleon the AUSTRIANS obtained supremacy over these districts. Parma was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last Este (who died in 1803 with the title of Duke of Breisgau). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August 1814, no fewer than 1824 dissolved monasteries, and 612 nunneries were re-erected in the STATES OF THE CHURCH. The Code Napoleon was abolished, and the ecclesiastical administration, as organised by *Sixtus V* in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of

Legate (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably had a government earned for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March 1860, the annexation of the Emilia to Piedmont was accomplished.

42. From Milan to Bologna. Piacenza. Reggio.

135 M. RAILWAY in 5-3³/₄ hrs. (fares 24 fr. 45, 17 fr. 15, 12 fr. 25 c.; express 26 fr. 90, 18 fr. 90 c.). To Piacenza 43 M., in 1¹/₂-2¹/₂ hrs. (fares 7 fr. 80, 5 fr. 50, 3 fr. 90 c.; express 8 fr. 60, 6 fr. 5 c.). — TRAMWAY from Milan to Lodi.

Milan, see p. 127. At (3¹/₂ M.) *Rogoredo* the line to Pavia diverges to the right (see p. 176). 11 M. *Melegnano*, formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 7000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. 15¹/₂ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain (comp. p. 126).

20¹/₂ M. *Lodi* (*Sole*; *Gambero*), a town with 18,600 inhab. (4¹/₂ M. to the E. of which lies *Lodi Vecchio*, the old Roman colony of *Laus Pompeia*), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. The Renaissance church of **Incoronata*, erected by Bramante in 1476, is adorned with frescoes by Calisto Piazza da Lodi, a pupil of Titian, and with four smaller paintings by Borgognone. — From Lodi tramways run to *S. Angiolo*, to *Bergamo* (viâ Treviglio), and to *Brescia* (viâ Crema).

28 M. *Secugnago*; 32¹/₂ M. *Casalpusterlengo* (branch-line to Pavia and Cremona, see p. 179); 35¹/₂ M. *Codogno*; 38 M. *S. Stefano*.

43 M. *Piacenza*. — *Hotels*. **S. MARCO* (Pl. a; D, 2), Via S. Marco; *ITALIA* (Pl. b; D, 3), Via del Guasto; *CROCE BIANCA* (Pl. c; D, 2), in the Via al Dazio Vecchio.

Cafés. *Roma* and *Battaglia*, in the Piazza; *Café Grande*, in the Via di S. Raimondo, a little to the S. of the Piazza. — **Railway Restaurant*, D. 3¹/₂ fr.

Cab with one horse 1¹/₂ fr., with two horses 75 c.; at night 75 c. or 1 fr. 10 c.; each box 25 c.

Photographs at *Sidoli's*, Via Diritta, near the Piazza.

Piacenza, French *Plaisance*, the capital of a province, with 35,100 inhab., and an episcopal see, lies 1¹/₃ M. from the S. bank of the Po, which is crossed by a bridge-of-boats and an iron railway-

bridge. The streets are broad and dull, but there are several interesting churches.

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, at the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma.

In the **PIAZZA DE' CAVALLI** (Pl. D, 3) is situated the **Palazzo del Comune* (Pl. 12), erected at the end of the 13th century, and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the ground-floor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian *Statues of the Dukes Alessandro and Ranuccio Farnese*, erected 1620-24, by Francesco Mocchi, a pupil of Giovanni da Bologna. Alessandro attained great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

S. Francesco (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it rises a statue to *Romagnosi* (d. 1835), professor of constitutional law at Parma, and editor of the new Italian penal code. — A little to the N.W. lies the *Palazzo della Delegazione* (Pl. 13; D, 2, 3), now the prefettura.

The principal street (*Via Diritta*) leads to the E. to the **Cathedral* (Pl. 1; E, 3, 4), a Romanesque-Lombard edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are there projecting porches with columns resting on the backs of lion, above which are a circular window and open galleries with dwarf pillars. In the interior, above the entrance, is a Gothic reredos. The church contains admirable frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* on the arch of the choir, and pictures by *Procaccini* (in the choir), and by *Andrea and Elisabetta Sirani* over the 3rd altar on the right. The crypt is borne by 100 columns. — In the vicinity (take the first side-street to the left on leaving the cathedral) is —

S. Antonino (Pl. 3; D, E, 4), formerly the cathedral, dating from 903, 1104, and 1562, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. — Adjacent is the handsome *Theatre* (Pl. 15), built in 1804.

We return to the Piazza by the *Via S. Antonino*, turn to the right past the *Palazzo Comunale*, and follow the *Strada Campagna* to the right to the church of —

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S. Maria della Campagna (Pl. 6; A, 2), said to have been erected by *Bramante*, but disfigured by alterations. It contains some admirable frescoes by *Pordenone* (to the left of the entrance St. Augustine), paintings in the two chapels on the left with small domes, and also in the large dome. Behind the high-altar is a Descent from the Cross, after *Tintoretto*. — We return by the Str. Campagna and turn to the left to the church of —

**S. Sisto* (Pl. 9; D, 1), the richest in Piacenza, erected in 1499-1511, with a fine Ionic atrium in front of the modern façade. About 1518 Raphael painted for this church his masterpiece, the Sistine Madonna (Madonna with St. Sixtus and St. Barbara, now at Dresden), which was sold in 1753 to King Augustus III. of Poland for 20,000 ducats and replaced by a copy by *Avanzini* (beginning of 18th cent.). The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc.; also several good intarsias and (in the left transept) the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese. On each side of the entrance is a tiny chapel with a dome and a Greek cross.

A little to the E. of *S. Sisto* is the *Palazzo Farnese* (Pl. E, 2), erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Via delle Benedettine, farther to the N.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of *S. Lorenzo*).

The *Biblioteca Pubblica* contains 120,000 vols., including a valuable psalter on red parchment, bound in silver, which once belonged to Angelberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('*Codex Landiano*'), supposed to date from 1336; also a small archæological and palæontological collection.

A STEAM-TRAMWAY, opened in 1881 and starting near the railway-station (fares 1 fr. 60 c., 1 fr.), connects Piacenza with (1½ hr.) *Ponte dell' Olio* (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Val Nure*, 14 M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. — From *Ponte dell' Olio* a road leads to *Borgonure* (Alb. dell' *Agnello*, rustic), formerly called *Bettola*, the chief depot for the local traffic on the N. side of the Apennines.

A diligence plies daily in 6 hrs. from Piacenza to *Bobbio*, 25 M. to the S.W., once famous for the library in the monastery.

The remains of the ancient town of *Velleia*, which is believed to have been buried by a landslip in the reign of the Emp. Probus (about 278), lie 25 M. to the S.E. of Piacenza. Various antiquities excavated here in 1760-75 are now in the museum at Parma (p. 293). An amphitheatre, temple, forum, etc., have also been discovered. The route to *Velleia* is by *S. Polo*, *S. Giorgio* on the *Nure*, with a villa of the Scotti erected by *Vignola*, *Rezzano*, and *Badagnano* (where the carriage-road terminates). — *Velleia* may also be reached from *Fiorenzuola* (see below), viâ *Castel Arquato*.

The RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the *Via Æmilia*, the road constructed by the Roman Consul

M. Æmilius Lepidus, B.C. 187, and named after himself (comp. p. 283), several traces of which still exist. The train passes *S. Lazaro*, an ecclesiastical seminary greatly enriched in the 18th cent. by the eminent Cardinal Alberoni, who was born at Fiorenzuola in 1664 (d. 1752). The church contains his tomb, and pictures by Procaccini, Zuccherò, etc.

Near (48½ M.) *Ponte Nure* the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (53 M.) *Cadeo* the *Arda* is crossed. 56½ M. *Fiorenzuola*, a small but thriving place. To *Velleia*, see above.

61½ M. *Alseno*. — Then the small town of (65½ M.) **Borgio San Donnino** (*Croce Bianca*; *Angelo*), the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominicus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient **Cathedral* is dedicated. This church is one of the finest in N. Italy; the admirable façade (the upper part unfinished) has three lion portals in the Lombard style; and the interior with its round-arch arcades is of symmetrical proportions.

71 M. *Castel Guelfo*, with the *Torre d'Orlando*, a ruined castle erected by the Ghibelline Orlando Pallavicino about 1407, for protection against the Guelph Ottone Terzi of Parma. The train crosses the river *Taro* over which the road is carried here by a bridge of twenty arches, constructed in 1816-21 (under Duchess Marie Louise, ex-Empress of the French), and commanding a charming view of the Apennines. The costumes of the peasant-women here are picturesque.

79½ M. *Parma*, see p. 290.

The train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *S. Ilario*, the *Crostolo*.

96½ M. **Reggio**. — ALBERGO DELLA POSTA, in the main street; CAVALLETTO, near the Piazza, R. 1½, A. ½ fr.

Caf  Vittorio Emmanuele.

Cab., per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c. respectively.

Reggio, which is also called *Reggio nell' Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province and a town of 19,200 inhab. (commune 50,700), possessing broad streets flanked with arcades. *Lodovico Ariosto* (d. 1533), the greatest Italian poet of the 16th cent., was born here on 8th Sept., 1474, in a house near the Municipio, which is still shown (Pl. 4).

In the PIAZZA MAGGIORE (Pl. C, 3), nearly in the centre of the town, is situated the **Cathedral* (Pl. 5), erected in the 15th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. At the principal entrance are colossal

statues of Adam and Eve by Clementi of Reggio (d. 1584), and of Michael Angelo. The other statues on the façade are pupils.

The INTERIOR, which has a lofty choir and a crypt, contains statues and monuments by Clementi, the finest being the monument of Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the corner to the right of the choir; the monument of Charles V. (in the chapel to the right of the choir); the monument of Horatius Malegutius is also attributed to him, dating from 1583 immediately on the right of the entrance). — In the 1st chapel on the right is the tomb of Clementi, with his bust, by his pupil Pacchione (1588).

On the S. side of the piazza is the *Municipio* (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here.

Proceeding to the right past the *Municipio*, and following a by-street to the right, we next reach the church of the **Madonna della Ghiara* (Pl. 6; A, 3), built in 1597 from a design by Balbi, in the form of a Greek cross covered with a dome.

The INTERIOR is adorned with frescoes in the nave as far as the dome and in the N. aisle by Luca Ferrari (1605-54) of Reggio, a pupil of Guido Reni. The altar in the latter, presented by the town in 1621, has an altar-piece by Guercino. The frescoes in the choir are by Tiarini of Bologna, of the school of the Carracci; the Annunciation at the back of the high altar is by Carlo Calviari (brother of Paolo Veronese), and the frescoes in the S. transept are by Lionello Spada and others.

Passing through the arches to the right of the cathedral, we reach the PIAZZA MINORE, with the church of *S. Prospero* (Pl. 1; C, 3, 4), re-erected in 1504 by Gasparo Bisi on the site of an earlier Lombard edifice, to which the six marble lions of the façade originally belonged. The choir contains damaged frescoes by Camuccini and Procaccini, and pictures by Tiarini.

The *Madonna della Concezione* (Pl. 7; C, 2) is a handsome modern church near the theatre. — The Theatre (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The Museum (Pl. 16; C, 2) contains the natural history collection of the celebrated Spallanzani (b. at Reggio in 1729, d. 1799) and a palæo-ethnological collection illustrative of the history of the province. — The Library (Pl. 3; B, 4) contains 56,000 volumes and 1066 MSS.

Correggio, 9 M. to the N.E. of Reggio, formerly the capital of the principality belonging to the Duchy of Modena, was the birthplace (1494) of the celebrated painter Antonio Allegri da Correggio. The palace is embellished with a statue of the master by V. Vela, erected in 1881.

EXCURSION TO CANOSSA (see small map on the plan of Reggio), 8 M. there and back; carriages at the 'stabilimento di vetture' at Reggio for the Albergo della Posta (with one horse 10-15, with two horses 20-25). The route is by the road to Massa (p. 123), traversing a fertile and picturesque plain, enclosed by hills which at first are sprinkled with towers and leading by Pajanello (on the hills to the right lies Quattrocastello) with the ruins of four castles which once belonged to the Counts Matilda of Tuscany, d. 1115) to the small village of Pecorile (tavern). The route beyond this point must be continued on horseback or on foot; the path cannot be mistaken. It leads through the village, and then right towards the church of Casola, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the road leads in the direction of the village along the dreary bed of the Canal. The walk to the foot of the castle-hill takes 1 hr.; we then ascend

$\frac{1}{2}$ hr. in the direction of the church of S. Paolo which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa* (poor tavern), and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of *Canossa*. The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. *Magnificent view of the Apennines towards the S., with the well-preserved castle of *Rossena* in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. Excavations have been prosecuted here for some years.

104 M. *Rubiera*. The *Secchia* is then crossed.

111 $\frac{1}{2}$ M. *Modena*, see p. 295.

The train continues to follow the direction of the *Via Emilia* and crosses the *Panaro* near *S. Ambrogio*. — 119 M. *Castelfranco*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (124 M.) *Samoggia*, *Ansola*, and *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. As Bologna is approached the country is open and richly clothed with vegetation; the *Monte della Guardia* (p. 322) is a conspicuous point.

135 M. *Bologna* (*Rail. Restaurant), see p. 306.

43. Parma.

Hotels. **ALBERGO CENTRALE CROCE BIANCA*, in the Piazza Grande; *ITALIA*, with good trattoria, Via S. Lucia, near the cathedral, moderate, B. 2, A. $\frac{3}{4}$, omnibus $\frac{3}{4}$ fr.; *LEONE D'ORO*, near the Corso S. Michele.

Cafés. *Cavour*, Via S. Lucia; *Risorgimento*, Corso S. Michele.

Post Office (Pl. 32; E, 3), Piazza di Corta.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1 $\frac{1}{4}$ or 2 fr.; per hour 1 fr. 60 c. or 2 fr. — Omnibus 40 or 50 c., trunk 20 c.

Parma, situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance.

It is of very ancient origin, with broad streets. It possesses a university founded in 1545. Its manufactures are important.

It reaches back to prehistoric time, as was shown by the discovery of a lake-dwelling of the bronze period, the Etruscans and at a later period conquered by the Romans, and in B.C. 189 was taken at the same time with Mutina (Modena). It was then called *Colonia Julia Augusta Parma*.

Its woollen manufactures have rendered it famous. It participated in the general development of the Empire, zealously espoused the cause of the Emperor, and was unsuccessfully besieged by Emp. Frederick II. It obtained possession of the supreme magistracy, Parma came into the hands of the French in 1512 was generally united to France after it had been annexed to the States of the Pope. This prince was assassinated in 1557, after which the male

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daughter and sole heiress of
V. of Spain, and by the
the succession was secured
the throne of Naples in
art which now grace the
ix-la-Chapelle in 1748 the
ther Philip, in 1807 it was
Louise, who ruled better
try by the construction of
the possession of the Bour-
Lucca. Charles II. was
in the open street, and in
an garrison. The Duchy
- population of about half-

of Correggio (1494-1534, p. 289), who lived here in a quiet and modest
style, and died early. It was not till a later period, when he was followed
by the Carracci, that his merits were duly appreciated (characteristics, see
p. lviii). The best-known of his pupils is Francesco Mazzuola, surnamed Par-
meggiano (1508-40), an excellent portrait-painter, and a native of Parma.

The ancient Via Emilia (p. 287) intersects the town, from the
Porta S. Michele to the Porta S. Croce, crossing the *PIAZZA GRANDE
(Pl. E, F, 4), in which rise the Palazzo del Governo (Pl. 20; E, 3)
and the Pal. del Comune (Pl. 21; F, 4). In front of the latter
edifice is a Statue of Correggio, erected in 1872. — A little to the
N. rises the —

*Cathedral (Il Duomo; Pl. 1; E, 3), an admirable example
the Lombard-Romanesque style, begun in 1060, but not completed
till the 13th century. It is a cruciform building covered with
dome, with a somewhat raised choir above a crypt, and a broad fa-
ade with a triple columnar gallery. The three portals are embellished
with two huge lions (executed in 1281 by Bono da Bisone) and f
of smaller size, and sculptures by Lucchino Bianchini, 1493.

The interior, consisting of
ed pillars —
aisles, rests on fourteen articu-
rium. The vaulting of the r
chapel on the right, a Descent f
(1178); 4th chapel, frescoes
Rondani, a pupil of Correg
the Cappella S. Agata with
st of Petrarch, who was archd

in "Assumption by Correggio
np. 'It seems as if some mig
armies of Christendom to
ing feature of the work is
nd to be in the act of forc
right ether. The masterly
est difficulties in the work
of the highest admiration.
the best hour for inspecting
ascend into the dome to exam
advantage is thus gained.
the right, above the tribune,
e Choir, David and St.
thic stalls by Cristoforo Cecc
uciform structure with
nts of (r.) the Canon
19*

(1507), the jurist Prati farther on, by *Clementi* (1542), and of Bernardo degli Uberti. The SACRISTY contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini*. — The principal altar is by *Clementi*. The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The ***Baptistery** (*Battistero*; Pl. 2; F, 3), constructed of Veronese marble, externally octagonal, with three round-arched portals, and consisting of five stories with colonnades, and a flat roof surmounted by seven pyramidal turrets and a belfry, was designed by *Benedetto Antelami*, and erected in 1196-1270. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following scriptural subjects: —

At the N. Portal (towards the Piazza), above, is the Nativity of Christ; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the biblical romance of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the portal.

The INTERIOR (closed; key in the house opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have only been partly completed. The old frescoes in the dome (13th-14th cent.) represent the history of John the Baptist and prophets, with a number of saints below. The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294. Altar-piece by *Filippo Mazzuola* (15th cent.), father of Parmeggianino.

At the back of the cathedral is situated the church of —

***S. Giovanni Evangelista** (Pl. 10; G, 3), belonging to an ancient Benedictine monastery, which is now a barrack. This elegant cruciform structure, covered with a dome, with aisles and two series of chapels, was erected in 1510 by *Bernardino Zaccagni* (not Bramante); the façade is by *Simone Moschino* (1607).

INTERIOR. In the two first chapels on the left, *Frescoes by *Parmeggianino* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the right, a handsome monument of the Countess Sanvitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.; in the 2nd a *Nativity, by *Giacomo Francia*, 1519. The sombre DOME is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1520-24 (the best time to see them is at noon or 4 p.m.; copies in the picture-gallery, see p. 294). The half-dome of the Choir containing a Coronation of Mary by *Correggio* was removed in 1584 (the original of the principal group is in the Library, p. 294; copies of other parts of this great composition by Ann. and Ag. Carracci are in the picture-gallery, see p. 294). The new dome of the choir was adorned with a copy of the complete work by *Cesare Aretusi*. The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept) *S. Giovanni by *Correggio*. — The picturesque monastery-courts (to the left of the church) are not now accessible. Among the guests who have been entertained in the monastery were King Charles Emmanuel, when a fugitive in 1798, Pope Pius VI. as a prisoner of the French in 1799, and Pope Pius VII. in 1806.

The ***Madonna della Steccata** (Pl. 11; E, 3), an imitation of St. Peter's (a Greek cross with rounded ends), designed by *Bernardino Zaccagni* in 1521, is situated in the street leading from the princi-

pal piazza to the (formerly) ducal palace. The soaring dome and the four half-cupolas produce a very imposing effect.

INTERIOR. The corner-chapel to the left of the entrance contains a *Madonna of the school of *Fil. Mazzuola* (see p. 291). In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado*, 1529. The archway of the choir is adorned with frescoes by *Parmeggianino*, the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. B. Barbieri*; the 1st chapel on the right contains the monument of Beltrando Rossi, dating from the first half of the 15th century.

The PIAZZALE DELLA STECCATA, adjoining the church, is adorned with a *Monument to Fr. Mazzuola*, surnamed *Parmeggianino* (p. 291), by *Giov. Chierici*, erected in 1879.

In the PIAZZA DI CORTE (Pl. E, 3) is the *Palazzo Ducale* (Pl. 18), now the seat of the Prefettura.

To the N.W. of the Palazzo Ducale, which is passed on the right, is the *Palazzo della Pilotta* (Pl. E, 2), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very valuable collection of antiquities and pictures, as well as a considerable library (cross the court and ascend a broad flight of steps to the left); open daily 9-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis.

In the half-story is the **Museo di Antichità*.

I. Room. *Collection of Coins*, arranged in four cabinets and consisting of 30,000 specimens. The two glass-cases contain Parmesan coins and medals. — II. Room. *Bronzes*: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 287), begun in 1760 by Philip Bourbon; head of Hadrian in gilded bronze; bust of a young man; **Drunken Hercules*, a bronze statuette; Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. Room. Architectural fragments from the excavations (1844) in the ancient theatre of Parma. — IV. Room (corridor). Roman amphoræ, dolia, and vases. — V. Room. Græco-Italian vases (Peleus and Thetis, Bellerophon and the Chimæra, **Theft of the Tripod*). — VI. Room. Etruscan antiquities, cinerary urns, vases, idols, ornaments of bronze, silver, and gold. — Room VII (corridor). Egyptian antiquities. — Room VIII. Draped statues of Germanicus, Livia, Drusilla, Agrippina, Caligula, and six prætors from Velleia; statues of Agrippina and Leda from the Roman theatre at Parma; Jupiter Olympicus, Jupiter Serapis, torso in basalt, good torso of a youth, from other excavations. — Rooms IX. and X. contain carved and inlaid wooden cabinets, bronzes, and a collection of the dies of Parmesan coins. — A staircase descends from the first room to the rooms on the ground-floor. — Room XI. Roman inscriptions, some of them of Christian origin, arranged according to the places where they were found. — Room XII. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — Room XIII. Similar antiquities from the 'Terramare' of Castione. — Rooms XIV. and XV. (ground-floor) contain mediæval terracottas and Venetian and other glass of the 18th century.

The extensive **Picture Gallery* is on the first floor. The pictures are numbered and labelled with the names of the painters.

I. Room: nothing worthy of note. — II. Room. On the left, **31. Madonna della Scala* (formerly in the church della Scala), a celebrated

picture by *Correggio*, unfortunately much damaged. The other works are chiefly of the school preceding *Correggio*: 44. *Francesco Mazzuola*, surnamed *Parmeggianino*, Nuptials of the Virgin; 74. *Girolamo Mazzuola*, Holy Family; 45. *Araldi*, Annunciation; 62. Copy of *Parmeggianino*'s Madonna del Collo Lungo in the Pitti Palace (p. 432); others by *Anselmi*, *Rondani*, etc. — III. Room or Rotunda. Paintings by modern artists, and two colossal statues of Hercules and Bacchus in basalt, found in the imperial palaces at Rome.

LARGE SALOON. Over the entrance, on the right and left, and at the opposite end, *Copies of *Correggio*'s Coronation of Mary (in S. Giovanni, p. 292), by *Annibale* and *Agostino Carracci*. By the entrance, on the right and left, below: 115. *Spagnoletto*, Twelve Apostles; then, on the right, farther on, *126. *Fr. Francia*, Descent from the Cross, and 130. Enthroned Madonna, 1515; 158. *Lod. Carracci*, Entombment of Mary; 168. *Fra Paolo da Pistoja*, Adoration of the Magi; *180. *Giov. Bellini* (?), Christ as a boy with the Scriptures; 197. Ascribed to *Titian*, Christ bearing the Cross. Statue of Marie Louise in a sitting posture, in marble, by *Canova*. On the left, 213. *Tintoretto*, Ascension; 214. *Tiepolo*, Heresy conquered by Religion; 217. *Giovanni da S. Giovanni*, A merry party. The door to the left at the upper end of the room leads to the 'Studio d'incisione', which contains admirable engravings by *Toschi* (d. 1854), from *Correggio*, *Raphael*, etc. — A small door at the beginning of the Large Saloon, to the left, leads to the rooms containing the best pictures in the collection: —

XI. Room. Landscapes of various schools. — X. Room. Portraits: 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain.

IX. Room. **350. *Correggio*, Madonna della Scodella. 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown'. — *Meyer*.

VIII. Room. 636-632. *Toschi*, Drawings from *Correggio*.

VII. Room. *351. *Correggio*, Madonna di S. Girolamo, also known as 'Il Giorno'; the figure of the Magdalene, prostrate in utter humiliation, is especially admired (*Meyer*). — The adjoining corridor contains *WATER COLOUR COPIES from *Correggio* by *Toschi* and his pupils.

VI. Room. *355. *Holbein*, Portrait of Erasmus of Rotterdam. — *353. *Correggio*, Martyrdom of Placidus and Flavia. 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (*Meyer*). 359. *Francia*, Madonna; *360, *361. *Cima da Conegliano*, Madonnas; 362. *Leonardo da Vinci*, Head; *384. *Correggio*, Descent from the Cross.

V. Room. 378. *Van der Helst*, Portrait; *371. *Giulio Romano* (after a sketch by *Raphael*, in the Louvre), Christ in glory, with the Madonna, SS. John, Paul, and Catharine; 369. *Garofalo*, Madonna; 364. *Murillo*, Job.

The door opposite the picture-gallery in the same story leads to the *Library (Pl. 23).

The library contains more than 200,000 vols. and 5000 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; a Dante written by Petrarch in 1370; a letter of Luther; Byzantine and Jewish miniatures; the original fresco of *Correggio*'s Coronation of Mary from S. Giovanni (p. 292); a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza*, formerly the director of the academy, completed in 1857.

The Teatro Farnese, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618-28 by *G. B. Alleotti*, a pupil of *Palladio*, and has recently been restored in excellent taste. —

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The (formerly) ducal *Tipografia*, founded by *Bodoni* in 1766, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the —

***Convento di S. Paolo** (Pl. 13; F, 2), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming ***Frescoes** by *Correggio* in the *Camera di S. Paolo*, which was thus decorated by order of the abbess *Giovanna da Piacenza* in 1519 (the best preserved works of the master): over the chimney-piece *Diana*, on the ceiling *Cupids and emblems of the chase* (the celebrated 'Putti del Correggio'), on the frieze the *Graces*, *Fortuna*, *Adonis*, etc. The most favourable light is in sunny weather, 10-12 a.m.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and *S. Giovanni Evangelista*, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arch through which the light of heaven appears to find free ingress'. — *Meyer's Correggio*.

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi* (d. 1528). — The monastery church (*S. Lodovico*) contains the monument of Count *Neipperg* (d. 1829), the husband of the empress *Marie Louise* of France, afterwards *Duchess of Parma*, by *Bartolini* of Florence.

To the S. of the *Piazza Grande* rises the **University** (Pl. 29; E, 4), possessing faculties of jurisprudence, medicine, and mathematics and natural science. The students number about 200. The palæontological and ornithological departments of the natural history museum are worthy of inspection. Director, Prof. P. Strobel.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde*, we reach the (formerly) *Ducal Garden* (closed at 7 p.m.), at the N. end of which is the **Palazzo del Giardino** (Pl. 19; C, 1, 2), erected by *Ottavio Farnese*, and adorned with numerous frescoes. One of the apartments contains the *Rape of Europa*, the *Triumph of Venus*, the *Marriage of Peleus and Thetis*, etc., by *Agostino Carracci*. (The palace is now a military school and often inaccessible.)

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. To the S., between the *Orto Botanico* and the castle, lies *Lo Stradone* (Pl. F, G, H, 6), another public walk.

44. Modena.

Hotels. **ALBERGO REALE** (Pl. a; E, 5), in the *Corso Via Emilia*; **S. MARCO** (Pl. b; D, 4), *Via Posta Vecchia*, commercial, R. 2, L. 1/2, A. 1, omn. 1/2 fr.; **ITALIA**, near the *Piazza Vecchia*; **MONDATORA** (Pl. c), bargaining necessary. ***Caffè Nazionale**, *Corso Reale*; **Emilia**, opposite the *Dogana* (Pl. 25), with restaurant. — **Beer**, at the *Birraria Testi*, on the W. ramparts, between the *Porta S. Agostino* and *Baluardo di S. Francesco*.

Cab with one horse 80 c., with two 1 fr. per drive, at night 1 fr. 30 or 1 fr. 50 c.; per hour 1 fr. 60 c. or 2 fr., at night 2 fr. 10 or 2 fr. 50 c., each additional half-hour 50 or 60 c., at night 75 or 85 c.

Modena, a town with 30,000 inhab. (commune 50,000), situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of the province of Emilia, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the high-road from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Cæsar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo II. d'Este* gained possession of the supreme power, which his descendants continued to enjoy (see p. 302). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1848 and 1851 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

A specialty of Modena with regard to art-history, was the sculpturing of TERRACOTTAS, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni*, some of whose works may be inspected in the crypt of the cathedral (see below), and in S. Giovanni Decollato (Pl. 7). The art was next practised in a more refined style by *Antonio Begarelli* (d. 1565), who rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

The **Cathedral* (Pl. 1; D, 5), begun in the Romanesque style in 1099 by *Lanfranco*, consecrated in 1184, has a superstructure of later date. The façade is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with the often recurring marble lions. The rude sculptures of the façade, representing the Creation, and the history of the first men down to Noah, are by *Nicolaus* and *Guilelmus* (about 1099); on the S. side, to the right near the choir, is the history of St. Geminianus, a relief by *Agostino da Firenze*, 1442 (perhaps Agostino di Duccio). The sculptures on the N. side-portal are old and interesting.

The INTERIOR is low and heavy, but of handsome proportions. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. In the 2nd chapel on the left, a late-Gothic *Altar of terracotta; 3rd chapel, a Coronation of Mary with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena (1385); 4th chapel, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the

opposite pillar is the pulpit by font, to the right of the approach to the capital of a column. Choir the choir, on the right, sculptural *Nicolaus* and *Guilelmus*, represent frescoes of St. Christophorus and the choir, and on the left side of Rangoni family, the best being the Count of Castelvetro (d. 1537), he brated Pico della Mirandola (p. (d. 1803). The lofty crypt, with by thirty slender columns, most fluted ones in front of the high- St. Geminianus, the realistic group and Christ, with a nun, St. Jose

The ARCHIVES OF THE CA large number of manuscripts.

The *Campanile, or *La Ghirlandina* (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular.

In the campanile is preserved an old *Secchia*, or pitcher, which the Modenese (*Geminiani*) captured from the Bolognese (*Petrone*) at the battle of Rapolino, 15th Nov. 1326. *Alessandro Tassoni* of Modena (1565-1635) has humorously described this incident in his comic epic poem '*La Secchia Rapita*' (1616). A monument was erected to him in 1860 in the principal street, behind the cathedral.

S. Pietro (Pl. 10; E, 7), at the S. end of the town, is a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and partly in the circular style.

INTERIOR. 2nd Altar on the right, *Pietà* by *Herri met de Blae*; 3rd altar, Assumption by *Dosso Dossi*, in the chapel to the right of the choir, *Mourning for the dead Christ, in terracotta, by *Antonio Begarelli* of Modena (p. 286). Six statues in the nave by the same master. The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by *Begarelli* and completed by his nephew *Lodovico*. 2nd Altar on the left, Madonna in clouds with two saints by *Giam-battista Dossi*.

S. Francesco (Pl. 6; C, 6) contains a *Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with thirteen life-size figures, among which the group of women is specially pleasing.

The old church of S. Agostino, lately restored and now called S. Michele (Pl. 3; R, C, 4), contains a monument (to the left of the high-altar) to the celebrated savant *Carolus Sigonius* (1524-85), a tablet (to the left on quitting the church) in memory of *Lod. Ant. Muratori* (1672-1750) of Modena, the eminent historian of Italy, and a *Pietà* by *Begarelli*.

The *Museo Lapidario* (Pl. 26), in the court to the left of S. Agostino, contains Roman inscriptions and sarcophagi, and in the passage to the left two mediæval monuments of 1312 and 1309 respectively.

The *Cono Via Emilia*, a short way from here, is adorned with

a marble statue to the celebrated historian, with the inscription : *a Lodovico Antonio Muratori la Patria, 1853.*

At the end of the Corso Vittorio Emmanuele, in the piazza in front of the Palazzo Reale, stands a *Monument to Ciro Menotti*, by *Sighinolfi*, erected in 1879.

The **Palazzo Reale*, formerly *Ducale* (Pl. 15; E, 3, 4), at the end of the Corso Vittorio Emmanuele, a magnificent edifice with a handsome court, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, contains a *Picture Gallery* (open daily 10-3, fee 1 fr.; Sundays gratis; entrance at the N. side of the palace, second floor; catalogue 3 fr.). The name of the painter is affixed to each picture.

II. Room: 24. *Simone Avanzi*, Madonna and angels (1370); without a number, *Barnaba da Modena*, Madonna (14th cent.); 30. *Baldovinetti* (?), Adoration of the Child; 33. *Gherardo da Haarlem* (or rather by an early master of the school of Bologna), Crucifixion; 39. *Giac. Francia*, Assumption of the Virgin; 46. *Bartolommeo Bonasio*, Pietà (1483); *36. *Franc. Bianchi Ferrari* (Correggio's teacher), Annunciation; 51. *Bernardino Losco*, Madonna and two saints (1515); 58. *Marco Meloni*, Madonna and two saints (1504). — III. Room: *60. *Correggio*, Ganymede carried off by the eagle (ceiling-painting); 66. *Correggio*, Angels. Then a number of frescoes, comprising nine scenes from the *Æneid* (transferred to canvas), by *Niccolò dell' Abbate* of Modena (1512-71); by the same master, the octagonal piece No. 107, with singers and musicians. — IV. Room: 108-112. Ceiling-paintings by *Tintoretto* from Ovid's *Metamorphoses*; 115, 118, 119, by the same master; 117. Copy of *Titian*, Portrait of a lady; *113. *P. Veronese*, Portrait of a knight; 140. *Palma Giovane*, Allegory; *141. *Bonifacio*, Adoration of the Magi; *143. *Cima da Conegliano*, Descent from the Cross. — V. Room: *149. *Guido Reni*, Christ on the Cross; 163. *Guercino*, St. Peter reading; in the centre the statue of a wounded warrior by *Obbighi*. This room and the 8th contain a number of drawings. — VI. Room: 189, 190. *Garofalo*, Madonna and saints; 176. *Dosso Dossi*, Adoration of the Child; 178, 191, 193, by the same master. In the centre a marble statue of Psyche by *Capelli*. — VII. Room: 201. *Lodovico Carracci*, Flora; 204. *Annibale Carracci*, Venus; 212. *Caravaggio*, Soldier drinking. — VIII. Room: unimportant, and most of the names questionable (among the drawings are the *Judgment of Paris and the Flight of Helen). — IX. Room: 297. Madonna, after *Andrea del Sarto*. — To the left is the (X.) SALA GRANDE: Statue of Francis I. by *Bernini*; two landscapes, without numbers, by *Salvator Rosa*; 341. *Guercino*, Crucifixion of St. Peter; 325, 346. *Tintoretto*, Mythological pictures; 348. *Lionello Spada*, Gipsy woman. — XI. Room: 404. *Gasparo Pagano*, Nuptials of St. Catharine. In the centre, Woman begging, a marble statue by *Capelli*. — XII. Room: *Nugari*, Copy of Correggio's *La Notte*; *Ezzelino's fall*, by *Malatesta*, the director of the gallery. — Room to the right (generally closed): *423. *Palma Vecchio* (or *Bern. Licinio* ?), Portrait of a lady; *488. *Pinturicchio*, Madonna and Child; 478. *Holbein* (?), Henry VIII. of England; 490. *Murillo*, Portrait of a Benedictine; 458. *Memling*, St. Christopher, an original repetition of the picture at Munich, with alterations; 694. *Bern. Luini*, Infant John; 693. *Giulio Romano*, Study of a head. — Another room contains small bronzes, majolica ware, carved wooden articles, and vessels of various kinds, including three with fine Venetian enamel.

On the first floor of the palace is the Library (*Biblioteca Estense*), with 90,000 vols. and 3000 MSS. (closed 1st Aug. to 1st Oct.), transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement VIII. claimed the Duchy of Ferrara as a vacant fief (p. 302). The eminent scholars *Zaccaria*, *Tiraboschi*, *Muratori* (see above), and the archæologist *Cavedoni* (d. 1865) were once librarians here. Some of the MSS. are very valuable, e. g. a collection of Provençal poems by *Ferrari* (1254), Dante

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Hall:
battles; 8, 10,

the dragon; 7. Rape of Helen; to the left, farther on, 40. Relief from a Roman tomb; 43. Torso of a satyr; Brazen vessels from the Euganean Mts.; *102. Greek tomb-relief of a young girl; 288. Good relief of the bust of a girl; 545. Statue in a sitting posture; 606. Isis; 1190. Upper half of a portrait-statue; 1179. Bearded Dionysus; Egyptian sculptures in granite. — A room to the right contains a large collection of *Weapons*. The *Oratorio S. Michele*, or *Chapel* of the château, contains good early Italian pictures.

About 3 M. to the S.W. of Battaglia, on the Monti Euganei, is situated *Arquà del Monte*, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,
Suscipe virgo parens animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.

On the top is a bust of Petrarch, dating from 1547. His house in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of its former illustrious owner.

14½ M. *Monselice* (*Scudo d'Oro*, tolerable), a town at the base of the Monti Euganei, has remains of fortified walls and a ruined castle, which once belonged to the Patriarch of Venice.

18 M. Stat. *Este*. The town, the ancient *Ateste*, lies 3¾ M. to the N., on the road which here diverges to Mantua. It possesses the extensive, but now ruinous ancestral residence of the House of Este (p. 302), a spacious piazza surrounded with arcades, a *Porta Vecchia* with a clock-tower, a *Museo Civico* in the church of S. Francesco (containing several interesting Roman inscriptions), a *Museo Euganeo-Preistorico* (with a valuable collection of antiquities), a cathedral of elliptical plan with a lofty choir (with a painting by Tiepolo), and a church of S. Martino with a leaning tower. The *Casa Benvenuti* (visitors ring) commands a view of the Alps, and in clear weather of the Apennines.

Near (19½ M.) *Stanghella* the line crosses the *Gorzone Canal*. The country is fertile, but flat and marshy. Near *Boara* a small new fort is passed and the *Adige* crossed.

27½ M. *Rovigo* (*Cappa d'Oro*; **Corona Ferrea*), on the *Naviglio Adigetto*, an episcopal residence and the capital of a province, with 11,500 inhab., belonged to Venice from 1484 downwards. The *Via Ponte Adige* leads from the station past the *Corona Ferrea Hotel* to the *Piazza*, in which stands a Venetian column. To the left, adjoining the *Café Vittorio Emmanuele*, is the entrance to the —

PALAZZO COMUNALE, which contains an extensive *Library* and a **Picture Gallery*.

2. Copy of *Titian*, Madonna; 3. Copy of *Gen. Bellini*, Madonna; 4. *Bern. Licinio*, SS. Lucia, Agnes, and Catharine; *11. *Giorgione*, Portrait; 18. *Palma Vecchio*, Madonna and saints; 22. *Giorgione* (attributed by Mr. Crowe to *Bonifacio*), Scourging of Christ; 24. *Bissolo*, Christ; 25. *Leonardo da Vinci* (?), Christ; 31. *Giov. Bellini* (school-piece), Betrothal of St. Catharine; 35. *Bonifacio*, St. Peter; 37. *Angelica Kaufmann*, Innocence; **39. *Palma Vecchio*, Madonna with SS. Helena and Jerome; *42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), Madonna; 48. *Perin del Vaga*, Madonna and saints; 80. Copy of *Bellini* by *Marco Belli*, Presentation in the Temple; 108. *Master of N. Italy*, Venus; 106. *Otma* (?), Madonna; 109. *Giov. Bel-*

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46. Ferrara.

Hotels. EUROPA, opposite the post-office (Pl. 27; E, 5), mediocre; STELLA D'ORO, opposite the castle, unpretending, R. 2, D. 2, L. 1½, A. 1½, omn. 1 fr.; ALBERGO DELLA COLOMBA, fair but plain.

Cab from the station to the town 1 fr., per hour 1½ fr., each additional ½ hr. 60 c.

Cafés in the Piazza del Commercio, opposite the castle. Small *Restaurant* at the station.

Ferrara is situated near the ancient *Forum Alieni*, 3½ M. to the S. of the Po, in the midst of a fertile, but unhealthy plain. It is the capital of a Delegation, with 29,000 inhab. (commune 77,000), and possesses broad, deserted streets, mouldering palaces, and other imposing reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the renowned court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 800. *Azzo I.* became Count or MARGRAVE OF ESTE under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the *Guelphs*, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Giulio*, the second son of *Welf*, was the ancestor of the dukes of Ferrara and Modena. *Obizzo III.*, who added Modena and Reggio to his dominions (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of DUKE OF MODENA AND REGGIO from Emp. Frederick III., and that of DUKE OF FERRARA from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), husband of the infamous *Lucrezia Borgia*, were powerful and influential princes. Cardinal *Hippolytus d'Este*, Archbishop of Milan, brother of *Alphonso*, was the friend and patron of *Ariosto*. *Hercules II.* (1534-58), son of *Alphonso*, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido', born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of *Tasso* to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is however not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-98), the other sister, was the wife of the Duke of Urbino. *Alphonso II.* was succeeded by *Cesare d'Este*, descendant of a natural son of *Alphonso I.*, but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim.'

The art of Painting was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th cent. they were chiefly influenced by the Paduan school, as in the case of *Cosimo Tura* (1430-1496), whose chief works are the frescoes in the Palazzo Schifanoja (p. 304; painted perhaps with the aid of *Piero della Francesca*). *Lorenzo Costa* (1460-



Chiese

1. Cattedrale	D.5.
2. S. Andrea	E.7.
3. S. Benedetto	C.2.3.
4. Corpus Domini	E.6.
5. S. Cristoforo (Certosa, Campo Santo)	E.F.2.
6. S. Domenico	C.D.4.
7. S. Francesco	E.5.
8. del Gesù	D.E.4.
9. S. Giovanni Battista	F.3.
10. S. Girolamo	F.6.
11. S. Maria in vado	F.6.
12. S. Manrello (Cappuccini)	D.2.
13. S. Paolo	D.5.
14. S. Spirito	F.4.
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15. Accademia Ariostea	D.4.
16. Arcivescovado	D.4.5.
17. Castello degli antichi Duchi	D.4.
18. Giardino Botanico	D.E.6.
19. Palazzo del Municipio	D.4.5.
20. " della Ragione	D.5.
21. Seminario	D.4.5.
22. Studio Pubbico	E.5.6.
23. Teatro Bonacossi	D.5.
24. " Comunale	D.4.
25. Casa dell'Ariosta	C.D.2.
26. Ochetto	E.5.
27. Porta delle Lettere	E.4.
28. " dei Cavalli	D.4.
29. Ospedale St. Anna	E.4.
30. Ateneo civico	D.3.
31. Monumento Savonarola	D.4.
32. Palazzo Bevilacqua	E.3.
33. " Costabili	F.7.
34. " de' Leoni	D.E.3.
35. " Schifanoja	F.6.
36. " Zatti	F.3.

occupies the tower, where on the 'lion tower', where on the III. caused his faithless wife Parisian son Hugo, her paramour, to be beheaded. The Sala del Consiglio, and the Sala di Napoli in the building of the prefecture, contains frescoes by Dosso Dossi, representing wrestling-matches of the ancient palaestra. The Sala dell'Aurora, with better frescoes by the same master, contains a fine frieze with children (said to be Eleonora's room). Between the castle and the cathedral rises a monument by Galetti to Girolamo Savonarola (Pl. 31), who was born at Ferrara on 21st Feb. 1452 ('in templi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 372). It was unveiled in 1875, on the occasion of the Ariosto festival. — On the right, farther on, is the Palazzo del Municipio (Pl. 19), the oldest residence of the Este family, much altered during the last century.

The Cathedral (S. Giorgio, Pl. 1; D. 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th century. The projecting minatures of the 13th and 14th. The projecting and four lions, was added at a later date.

The interior has been entirely refitted on the right. St. Lawrence by old Barocelli; terracosa by Alfonso Alon, to the left St. Vincent. 3rd Chapel on the right and fresco, by the same artist.

At the S. corner of the cathedral, lofty and handsome under Ercole II. Opposite to it is the Pal. della Ragione, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of S. Romano, which is now almost entirely con-

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cealed from view by other buildings, only the tasteful brick ornamentation of the frieze and window-arches being visible.

S. Paŕlo (Pl. 13) contains pictures by *Bonone* and *Scarsellino*, and the tomb of *Ant. Montecatino*, the friend and minister of *Alphonso II.*

The *Studio Pubblico*, or *University* (Pl. 22; E, 5, 6), a school of medicine, mathematics, and jurisprudence, contains a valuable collection of coins, and Greek and Latin inscriptions (in the court several Roman and early-Christian sarcophagi), and a *Library* of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the '*Orlando Furioso*' in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* '*Gerusalemme Liberata*', also with corrections; letters and poems written by *Tasso* in prison; *Guarini's* MS. of the '*Pastor Fido*'; a number of choir-books of the 13th-16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of *Ariosto*. His monument was brought here from *S. Benedetto* (p. 306) in 1801.

S. Francesco (Pl. 7; E, 5), erected in 1494 by *Pietro Benvenuto*, is entirely covered with domes, and each aisle is flanked with chapels. The frieze of 'putti' and foliage, lately restored, is by *Giralamo da Carpi*. 1st Chapel on the left, frescoes by *Garofalo*, the Donors and the Kiss of Judas. The other pictures are copies, of which the originals are preserved in the *Pinacoteca*. The church contains monuments of the family of Este and that of *Giambattista Pigna*, the secretary of *Alphonso II.* and rival of *Tasso* (a simple slab, outside, to the right of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

S. Maria in Vado (Pl. 11; F, 6), one of the oldest churches at Ferrara, but altered after 1475 by *Biagio Rossetti* and *Bartolommeo Tristani*, consists of a nave divided into three parts, with a flat ceiling resting on ten columns, and surmounted by a dome supported by buttresses. It contains frescoes by *Bononi*.

At the back of the church, No. 23, *Strada della Scandiana*, is the **Palazzo Schifanoja** (Pl. 35; F, 6), once a chateau of the Este, and now containing a deaf and dumb institution. It was begun by *Alberto d'Este* in 1391, and completed by *Borso* in 1469. Over the handsome portal is the unicorn from *Borso's* armorial bearings. The principal saloon contains *Frescoes by *Cosimo Tura*, *Lorenzo Costa* (?), and others, discovered in 1840 under the whitewash, representing the twelve months of the year, the signs of the zodiac, and scenes from the life of *Borso*.

To the S. of *S. Maria in Vado*, in the *Corso Porta Romana*, is the *Palazzo Costabili* (Pl. 33; F, 7), sometimes called *Palazzo Scrofa*, after its former proprietors, or *Palazzo Beltrame* from the family to which it now belongs. It was erected in 1502, but is uncompleted. Handsome court.

The N. QUARTER of the town, or '*Addizione Erculea*', erected by *Hercules I.* in the 14th cent., is traversed by two main streets,

the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the *Palazzo Prosperi*, or *de' Leoni* (Pl. 34), with admirable ornamentation, and the —

Palazzo de' Diamanti (Pl. 30; D, 3), so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti*, and completed in 1567. It contains the *Ateneo Civico* and the important *Civic Picture Gallery*, most of the works in which have been collected from suppressed churches. (Open daily 10-3; ring on the left at the entrance; fees prohibited.) *Garofalo* and *Dosso Dossi* are particularly well represented. Good catalogue, 1 fr.

I. Room. 95. *Roeco Marconi*, The Tribute-money; 97. *Panetti*, (master of *Garofalo*), St. Paul, a fresco; 31. *Carpì* (pupil of *Garofalo*), St. Catherine; 120. *Tintoretto*, Madonna del Rosario. — II. Room. 33. *Calzolari* (pupil of *Dossi*), St. Lucia; *Panetti*, 99. St. Andrew, 98. Annunciation, 100. St. Augustine, 101, 102. Annunciation; 28. *Lor. Costa*, Madonna enthroned, with 88. *Petrone* and *Jerome*. — III. Room (1.). 27. *Franc. Costa*, Condemnation, and 26. Beheading of St. *Maurelius*; 53. *Galeassi* (Ferrara, 15th cent.), Entombment; 56. *Grandi* (pupil of *Costa*), Holy Family, 122. *Cosimo Tura*, St. Jerome; 123. *Tura*, Pietà in a landscape; 94. *Perugino*, Drawing; 121. *Tura*, St. Jerome. — We now return through the second room to the IV. Room. 108. *Rosselli*, Ascension; 59. *Garofalo*, The Old and New Testament, a fresco from S. Andrea; 19. *Bononi*, Wedding at Cana. — V. Room. 58. *Grandi*, Lamentation of the Magi; 58. *Grandi*, St. John inspired for the Child; 82. *Garofalo*, Adoration of the Child in the foreground by way of signifying Mary; 88. *Mazzolino*, Adoration of the Child of Tolentino celebrating mass; 63. *Olivero*. — VII. Room. 75. *Guercino*, (over the door) *Garofalo*, Return of the Magi; Madonna among clouds, with *Vitt. Carpaccio*, Death of Mary; 66. — VIII. Room. 44. *Dosso Dossi*, Conversion of Constantine (in the Vite (?), Assumption of the Egyptian). — IX. Room. 69. *Garofalo*, Madonna of the Child; 72. *Garofalo*, Finding of the Body of St. Sebastian and Sebastian on the right, one of the master's best of the entrance). Modern pictures. title farther to the W., is the church), erected in 1496-1553 by *Giam-*

of S. *Alberto* (Pl. 3; V), consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting is interrupted by domes. The old monastery, now a barrack (keys at the (see p. 304). The old monastery, now a barrack (keys at the *Palazzo Comunale*, not always easily obtained), is adorned with frescoes by *Scarsale* and *Dosso Dossi*; that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom *Ariosto* caused himself to be painted. The simple House of *Ariosto* (Pl. 25; C, D, 2), which he erected

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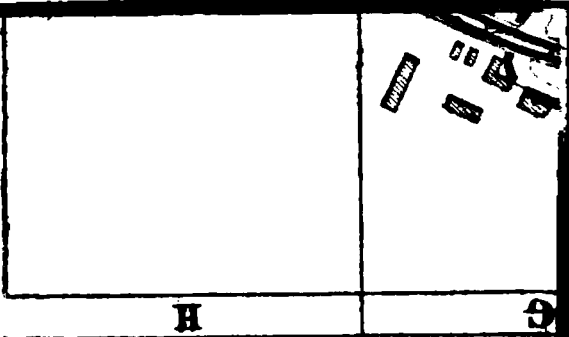
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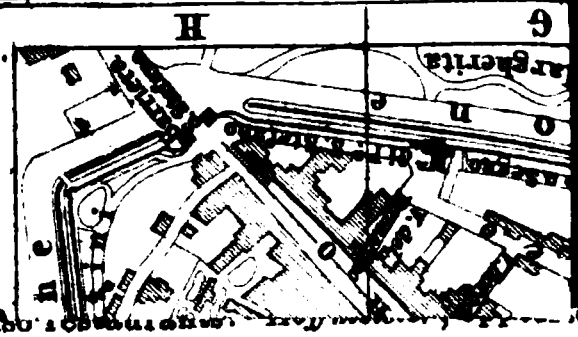


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1585), another Ferrarese master, became an adherent of Francia during his residence at Bologna. In the 16th cent. the influence of Raphael and the Venetian painters predominated, the former being apparent in the works of the skilful *Benvenuto Tisio*, surnamed *Garofalo* (1481-1559) and *Dosso Dossi* (d. 1542), who sometimes displays a taste for fantastic themes, while the colouring of the talented *Lodovico Mazzolino* recalls the Venetian school. The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. *Titian* also occasionally resided at Ferrara, where he painted his 'Cristo della Moneta', now at Dresden.

The ***Castello** (Pl. 17; D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian shows several dungeons, and among them one at the base of the 'lion tower', where on 21st May, 1425, the Marquis *Nicholas III.* caused his faithless wife *Parisina Malatesta* and his natural son Hugo, her paramour, to be beheaded. Lord Byron in his poem of 'Parisina' substitutes the name of Azzo for Nicholas as being more metrical. — The *Sala del Consiglio*, and the adjacent *Sala di Napoli* in the building of the prefecture, contains frescoes by *Dosso Dossi*, representing wrestling-matches of the ancient palæstra. The *Sala dell' Aurora*, with better frescoes by the same master, contains a fine *Frieze with children (said to be Eleonora's room).

Between the castle and the cathedral rises a monument by Galetti to *Girolamo Savonarola* (Pl. 31), who was born at Ferrara on 21st Feb. 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 372). It was unveiled in 1875, on the occasion of the Ariosto festival. — On the right, farther on, is the *Palazzo del Municipio* (Pl. 19), the oldest residence of the Este family, much altered during the last century.

The ***Cathedral** (*S. Giorgio*; Pl. 1; D, 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures of the 13th and 14th. The projecting portal, enriched with sculptures and four lions, was added at a later period; the reliefs, however, are of an earlier date.

The INTERIOR, with its aisles and double transept, has been entirely, but not unpleasingly modernised. In the 2nd TRANSEPT on the right: *St. Peter and St. Paul by *Garofalo*, Martyrdom of St. Lawrence by *Guercino*. Crucifix and four figures in bronze by *Niccolò Baroncelli*; terracotta figures of Christ and the apostles in both transepts by *Alfonso Lombardi*. — In the CHOIR, to the right, Annunciation, to the left St. George, by *Tura*; above, Last Judgment, by *Bastianino*. 3rd Chapel on the left, Madonna enthroned with saints, by *Garofalo*. On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (repainted).

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *S. Romano*, which is now almost entirely con-

On the right side of the room are early-Italian vases, the oldest with scratched or engraved patterns, those of a later date with stamped ornaments; articles in bronze and ivory; by the wall are funereal monuments, including two calves which strongly recall the Gate of the Lions at Mycenæ. — Room XI. contains 14,838 bronze articles, found in a barrel-shaped lay vessel by the church of St. Francesco (near the Hôtel Brun). — Room XII.: Modern weapons; saddle of the beginning of the 12th cent., pur of gilded bronze of the 10th cent., Turkish weapons, etc. — Room XIII. majolica ware: 19. Jar (Faenza 1499); 31. Coronation of Charles V. (Faenza); 2. Myrrha (Fano); 34. Fontana d'amore (Faenza); 331. Bathing women (Pesaro); 384. Trophies (Castel Durante); *335. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); in the centre, a blue vase with the flight into Egypt, by *Beruviero da Murano* (14th cent.); *Glass vessels made for the marriage of Giovan II. Bentivoglio and Ginevra Sforza in 1465. — Room XIV.: Musical instruments, Limoges enamels, ivory articles, Oriental vessels. — Room XV.: *Medallions of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*. — Room XVI.: Mediæval and Renaissance sculptures; at the wall beside the windows, statue of pope Boniface VIII. (about 1300); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by *Andrea da Fiesole*. — Room XVII.: choral-books, with miniatures of the 14th and 15th centuries.

In addition to the Palazzo Galvani the Museum also occupies a part of the adjoining ***Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562 by *Terribilia*, and since the removal of the latter (p. 318) used as a *Biblioteca Comunale* (open daily 11-4; several valuable MSS.).

In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani*, in marble, by *Cenetti*, erected in 1879.

We now proceed to the S. to the **PIAZZA CAVOUR** (Pl. E, 5) in which the new *Banca Nazionale* (Pl. 24; F, 5), by *Cipolla*, is situated on the right, and the *Palazzo Guidotti* (Pl. 46) on the left. The latter was rebuilt by *Cor. Monti*, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the **PIAZZA GALILEO** (Pl. E, 6), in which is situated the church of —

***S. Domenico**, formerly *S. Bartolommeo*, but re-dedicated to St. Dominicus, who was born in Castile in 1170, and died here in 1221. The church is in the Romanesque style, dating from the 12th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

INTERIOR. 3rd Chapel on the right, above the altar a Madonna by *Scarsellino da Ferrara*, under glass. — **RIGHT Transept: CHAPEL OF S. DOMENICO**, containing the tomb of the saint, a *Sarcophagus ('arca') of white marble dating from 1267, the sarcophagus itself completed, with reliefs from the life of the saint, by pupils of *Niccolò Pisano*; *Reliefs in front by *Guglielmo* (some of them perhaps from designs by the master himself), the statues by *Niccolò dell' Arca* (d. 1494), who received his surname from this work, and by *Cortellini*, reliefs on the base by *Alfonso Lombardi* (d. 1537). The kneeling *Angel on the left was until recently regarded as a work of *Michael Angelo* (1494), but the less attractive angel on the right of the spectator is now attributed to him instead of the other. The same great master is also supposed to have executed the drapery of St. Petronius immediately over the sarcophagus with the church in his hand. In the half-dome over the arca, a *Transfiguration of the saint, by *Fuido Reni*; (r) the saint resuscitating a boy, by *Tiarini*; (l.) the saint burning heretical documents, by *Lionello Spada*; adjoining the choir, on the

right, *Filippino Lippi*, Madonna and saints, 1501. — In the CHOIR, magnificent inlaid *Stalls by *Fra Damiano da Bergamo*, 1528-51, among the finest of the kind in Italy. Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or king Enzo (p. 310), frequently restored; in the 2nd chapel (r.) that of Taddeo Pepoli by *Jacopo Lanfrani*, 1337; opposite to it a portrait of St. Thomas Aquinas (d. 1274; much retouched). — LEFT Transept: The CAPPELLA DEL ROSARIO contains the tombs of *Guido Reni* (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented paintress *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, and others. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist Alessandro Tartagni, by *Francesco di Simone* (1477). Opposite is the monument of the Volta family, with St. Proculus by *Prospero Clementi* (about 1580).

In the Piazza Galileo rise two columns with statues of the saint and the Madonna and two *Monuments* of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of *Rolandino Passeggieri*, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868).

In the vicinity, in the first piazza to the S., is the *Pal. Baccocchi* (Pl. E, 6), with a façade by *Andrea Palladio* and a colonnade by *Bibbiena*. It is now occupied by the *Tribunale*, or law-courts.

To the W. in the Strada Azeglio (formerly S. Mamolo) is the **Pal. Bevilacqua-Vincenzi* (Pl. D, 6), ascribed to *Bramantino*, with a superb court, the finest of its style (perhaps by *Gasparo Nadi*, about 1483), but without the usual arcade on the ground-floor. In 1547 the Council of Trent sat here for a short time. — The Via Urbana then leads to the —

Collegio di Spagna (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by *Ann. Carracci* and a Madonna (above) by *Bagnacavallo*, and the chapel contains a Madonna by *Marco Zoppo* (at the high-altar) and frescoes by *Lippo di Dalmasio* (14th cent.; to the right). The Coronation of Emp. Charles V. at S. Petronio by *Bagnacavallo* is covered by whitewash. — A little to the N. is the church of *S. Paolo* (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by *Lod. Carracci* (2nd chapel on the right, Paradise), *Guercino* (in the 4th chapel on the right), and other masters. — Obliquely opposite to it are the *Pal. Zambeccari di S. Paolo* (Pl. 58; D, 5), and the suppressed chapel of the *Frati di S. Spirito*, with a charming Renaissance façade, adorned with two rows of pilasters, medallions, and an attica in terracotta.

We now return by the Via d'Azeglio to the Piazza Vitt. Emmanuele.

From the N. side of the Piazza del Nettuno (p. 309) the busy VIA RIZZOLI, formerly *Mercato di Mezzo* (Pl. E, 4) leads to the E. to the leaning towers (see below). — In the neighbouring Via dell'Indipendenza (Pl. E, 4) rises the cathedral-church of —

S. Pietro, in the 'baroque' style, begun in 1605. It consists of a spacious nave with circular vaulting, the aisles being partly converted into chapels with lofty galleries, and partly into separate apartments. In the chapter-room, St. Peter with the Madonna; above the choir an Annunciation, the last work of *Lod. Carracci*. — Adjoining it on the N.E. is the *Palazzo Arcivescovile* (Pl. 28), with a court constructed by Tibaldi in 1577. — In the vicinity, to the N.W. of S. Pietro, is the small church of the *Madonna di Galiera* (Pl. 13; D, E, 4), with an interesting, but dilapidated façade of 1470. — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with fine Frescoes by the *Carracci* from the myths of Jason and Æneas.

We now return to the *Via Rizzoli*, at the E. end of which, nearly in the centre of the town, are the **LEANING TOWERS** (Pl. F, 4), the most singular structures in Bologna. The **Torre Asinelli** (Pl. 32), erected in 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 16 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. The **Torre Garisenda** (Pl. 33), erected in 1110 by *Filippo* and *Ottone Garisenda*, is 63 ft. high only, but is 10 ft. out of the perpendicular. Dante (*Inferno* xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably the only one of the many leaning towers in Italy whose obliquity has been intentional (comp. p. 345), but it was found impossible to complete it.

In the **PIAZZA DI PORTA RAVEGNANA**, in front of the leaning towers, stands the handsome **Guildhouse of the Stracciatori** ('*Universitas Interpolatorum*'), said to have been built by *Franc. Francia* in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the *Via Castiglione*, *S. Stefano*, *Mazzini*, *S. Vitale*, and *Zamboni*. To the right at the corner of the *Via S. Stefano* and *Via Castiglione* is situated the ***Palazzo della Mercanzia** (Pl. F, 5), or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, and restored by the *Bentivogli* in 1493. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther S. in the *VIA CASTIGLIONE* is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome new *Cassa di Risparmio* (Pl. 25; E, 5), with arcades on the ground-floor, and handsome wrought-iron gratings at the windows; the plan of this palace, as well as of other buildings in the town, was designed by *Giuseppe Mengoni* (p. 132). Between the *Porta Castiglione* and the *Porta S. Stefano* large public pleasure-grounds have been laid out.

On the left in the VIA S. STEFANO is situated —

***Sto. Stefano** (Pl. F, 5), a pile consisting of seven different churches, containing ancient columns and mural paintings, and, according to an inscription still extant (of which there is a copy on the exterior to the left, of 1769), occupying the site of a temple of Isis, having probably been founded in the 5th century. The churches are not all on the same level, the last having been constructed as a crypt below the first. The *first* church, of 1637, contains nothing noteworthy. — A chapel leads thence to the left into the *second* church (now undergoing alteration), ***S. Sepolcro**, originally the *Baptistery*, surrounded by an ambulatory, and erected for its present purpose before the year 1000. In the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem, and a brick column was placed adjacent to each of the antique marble columns. The ambo with the symbols of the evangelists is of the 9th century. Over the altar are frescoes of the 15th cent. by an unknown master. — To the left is situated the *third* church (also in course of alteration), that of *SS. Pietro e Paolo*, an ancient basilica, in which the last column to the right of the altar has an antique Ionic capital. The altar adjoining the choir on the left is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). Above it, a Madonna with saints by *Lor. Sabbatino* (d. 1577). On the right the sarcophagus of the martyr Agricola (9th cent.), the saint being represented with wings, between a stag and a lion; above it a crucifix by *Simone da Bologna*, surnamed *de' Crocifissi* (14th cent.). — We now return to the second church, whence the first door on the left leads us to the *fourth* church, the *Atrio di Pilato*; in the centre is a font with an inscription mentioning the Lombard king Luitprand (d. 744). Chapel on the left, Crucifixion by *Franc. Francia*. To the right of the portal is the *fifth* church (below the first), *della Confessione*, dating from the 11th century. — The *sixth* church, *della Consolazione*, adjoins the Atrio di Pilato on the right. — Lastly, on the left, rises the *seventh* church, *della Trinità*, resting on pillars, in the centre of which is a series of columns with Romanesque capitals. 3rd Chapel on the right, an Adoration of the Magi in wood (14th cent.). — To the right the handsome cloisters (13th cent.) of the suppressed Celestine monastery.

The Piazza in front of the church contains several handsome Renaissance buildings. A side-street to the right now leads to —

S. Giovanni in Monte (Pl. F, 5, 6), one of the oldest churches in Bologna, founded by St. Petronius in 433, re-erected in the Gothic style in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept, and a façade and dome of more recent date.

INTERIOR. 1st Chapel on the right, Christ appearing to Mary Magda-

lene in the garden, by *Giacomo Francia*; 3rd Chapel, *St. Joseph on the right, St. Jerome on the left, both by *Guercino*. 7th Chapel, *Madonna enthroned with four saints and angels, by *Lorenzo Costa*. In the CHOIR, Coronation of the Virgin, by *L. Costa*; stalls by *Paolo Sacca*, 1523; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi*. The N. transept contained Raphael's St. Cecilia down to 1796 (p. 320; the frame by *Formigine* is the original). 6th Chapel on the left, *Statue of Christ in wood over the altar (15th cent.). 5th Chapel on the left, Call of the sons of Zebedee, by *Cesi*. 2nd Chapel on the left, St. Francis, by *Guercino*.

The last cross-street to the right in the Via S. Stefano, near the gate, leads to the church of **Madonna del Baracano**, which possesses a fine portico and contains a fresco by *Costa*, representing the Madonna with Giovanni Bentivoglio and his wife at her feet (1472). The framework of the high-altar is by *Properzia de' Rossi*.

At the beginning of the VIA MAZZINI (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of **S. Bartolommeo di Porta Ravennana** (Pl. F, 4), a gaudy dome-covered church with paintings by *Angelo Colonna*, erected about 1530 by *Andrea Marchesi*, surnamed *Formigine*, and afterwards in part modernised. The 4th altar on the right contains an Annunciation (1632), one of the best works of *Franc. Albani* (1632), and a Nativity, and Flight to Egypt, by the same master. — Farther on in the Via Mazzini, on the left, No. 244, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*' (admission 1/2 fr.), adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino*. The celebrated old picture-gallery it once contained has been sold. The present collection (good light necessary) consists chiefly of works by pupils of Guido Reni and Guercino. Many of the names in the written catalogue are arbitrary.

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Carracci*. Pictures: 46. *Elisabetta Sirani*, Putti; 76. *Scarsellino*, Madonna and saints; 134. *Parmeggianino*, Madonna; 73. *Annib. Carracci*, Old woman spinning. — 3rd R. Frescoes on the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci*. Pictures: 147. *Domenichino*, Mater dolorosa; 164. Olympus. — 4th R. Frescoes on the ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by *Agost. Carracci*. Pictures: 166. *Guido Reni*, Circe; 162, 163. Portraits by *Agost. Carracci*; 152. *Cavedone*, Christ and the tribute-money. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. Pictures: 242. *Carracci*, Madonna; *232. *Salvator Rosa*, Storm. — 6th R. Ceiling-painting: *Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil (recently marked by a tablet).

Ai Servi (*S. Maria ai Servi*; Pl. G, 5), at the corner of the Str. Maggiore and Cartoleria Nuova, erected by *Andrea Manfredi* in 1393, with remarkably thin columns placed very wide apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

INTERIOR. Over the high-altar, completed by *Montorsoli* in 1561: Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.)

and
Francis,
Opposite,
1891 (Pl. 50)
Recent is the

Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the *Teatro Comunale* (Pl. 60; F, 4). — On the right we next observe the. —

University (Pl. G, 3, 4), established since 1803 in the old *Palazzo Cellesi*, with a court by *Bart. Triachini*. After that of Salerno, it is the oldest in Italy, having been founded in 1119, and now possesses a staff of 50 professors and 400 students (comp. p. 308) and a considerable number of scientific institutions (clinical hospital, anatomical theatre, natural history collections, open on Sundays, botanical garden, and observatory).

The extensive Library of 100,000 vols. is open daily, 10-2 o'clock, except Sundays. The oldest of the MSS. is that of Lactantius; also letters from Voltaire to Fred. the Great, miniatures, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna 1776, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The **Geological Museum** was established in 1871 in an adjoining building, Via Luigi Zamboni 2530, under the superintendence of Prof. Capellini, who has enriched it with interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities. — The *Tower* commands a good survey of the town.

We next proceed to the —

***Accademia delle Belle Arti** (Pl. G, 3), established in the old College of the Jesuits. It contains on the GROUND-FLOOR collections of casts and modern works of art; on the FIRST FLOOR (l.) a collection of weapons (*Oploteca*), comprising arms captured from the Turks, Venetians, etc., and (r.) a valuable **Picture Gallery*, or *Pinacoteca*, consisting chiefly of works of the Bolognese School arranged in eight saloons and rooms (open daily from 9-3 or 4, according to the season; admission 1 fr.; on Sundays gratis; catalogue 60 c.). Each picture bears the name of the painter.

The visitor imbued with the modern taste for the historical study of art, will find little attraction in the works of the SEVENTEENTH CENTURY, which form the chief boast of the gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco painting the works of these Bolognese eclectics (see p. 309) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134. *Madonna della Pietà*, remarkable for its masterly grouping, which again recurs in No. 136, the *Crucifixion*, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the *Slaughter of the Innocents*, exceptionally harmonious and dignified in character; No. 139, *St.*

Academy.

Andrea Corsini, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the Ecce Homo which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the Nativity of St. John. *Annibale Carracci's* Madonna and saints (No. 36) has the merit of stately architectural arrangement. The Communion of St. Jerome (No. 34) by *Agostino Carracci* is very inferior to *Doménichino's* treatment of the same subject in the Vatican. *Doménichino's* scenes of martyrdom are far from pleasing, but *Guercino's* Madonna with the two Carthusian monks (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a Madonna by *Fr. Francia*, exhibits features of resemblance with *Perugino*, who is represented here by one of his finest works (No. 197, Madonna and saints). We also obtain a good survey here of the masters who went over from Francia's school to that of Raphael: thus, 204. *Timoteo della Vite*, Mary Magdalene; 292, 90. *Innocenzo da Imola*, Madonna and saints, and Holy Family. — The gem of the gallery, however, is RAPHAEL'S St. Cecilia (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

CORRIDOR A: 16. *Guercino*, Joseph the Carpenter; 39, 40. *An. Carracci*, Annunciation; 280. *Elis. Sirani*, Mary Magdalene. CORRIDOR B: 64. *Fr. Cossa*, Madonna, with SS. Petronius and John (1474); *292. *Innoc. da Imola*, Madonna and Child, with saints.

CORRIDOR C: 102. *Giotto*, SS. Peter and Paul, and the angels Michael and Gabriel, the wings of an altar-piece (now at Milan, p. 137) from the church degli Angioli; 205. *Ant. Vivarini* and *Bart. da Murano*, Altar-piece (1450); 163, 159, 164, 161, Altar-pieces by *Simone da Bologna* and *Jacopo Avanzi*; 203. *Vitale*, Madonna (1320). In the glass-cabinet are some niellos, by *Franc. Francia*.

CORRIDOR D: 392. *Lor. Costa*, Madonna enthroned and two saints (1491); 275. *Raphael Mengs*, Portrait of Clement XIII.; 61. *Cima da Conegliano*, Madonna; 129. *Giul. Bugiardini*, Madonna and Child with John the Baptist; 294. *Pontormo*, Madonna; *83. *Fr. Francia*, Christ mourned over by angels; 372. *Hugo van der Goes*, Madonna in a garden; 116. *Parmeggianino*, Madonna and Child with saints; 297. *Amico Aspertini*, Adoration of the Holy Child. ROOM E: 182. *Tiarini*, Entombment; *135. *Guido Reni*, Massacre of the Innocents; 138. *Guido Reni*, Madonna del Rosario,

painted on silk in 1630 (as a procession-flag); *13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; *137. *G. Reni*, Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 12. *Guercino*, William of Aquitaine receiving the robe of the Order of St. Felix; *136. *G. Reni*, Crucifixion ('Cristo dei Cappuccini', the high-altar of whose church it formerly adorned); 208. *Domenichino*, Death of Peter Martyr; *134. *G. Reni*, Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 141. *G. Reni*, Madonna enthroned; 140. *G. Reni*, St. Sebastian; *139. *G. Reni*, St. Andrea Corsini.

Room F: 371. *Fr. Francia*, Madonna and saints, with the Infant Christ above in the 'mandorla'; *84. *Giac. Francia*, Madonna and four saints, 1526; 122. *Niccolò da Cremona*, Entombment; *78. *Francesco Francia*, Madonna and Child, four saints, angels, and the donor (1494); *197. *P. Perugino*, Madonna in gloria, with the archangel Michael, SS. John, Catharine, and Apollonia; 79. *Fr. Francia*, Madonna with John the Baptist, St. Jerome, and angels; *204. *Timoteo della Vite*, Mary Magdalene; *90. *Innocenzo da Imola*, Holy Family and two donors; 89. *Innocenzo da Imola*, Archangel Michael subduing the dragon; 198. *Vasari*, Banquet of Gregory I., 1540; 80. *Fr. Francia*, Madonna enthroned, with SS. John the Baptist, Stephen, George, and Augustine; 210. Old copy from *Raphael*, Young St. John (a replica of the same in the Uffizi at Florence).

*152. *Raphael*, St. Cecilia surrounded by four other saints, painted in 1513 on the commission of Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 316). It was at Paris from 1796 to 1815.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it by singing. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalene, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalene's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfil the same function in regard to the colouring as they do with respect to the expression and composition'. — Prof. A. Springer's '*Raffael und Michelangelo*'.

occupied on the spur of Pallone (Pl. E, F, 2; V. were attacked here by the Boers. On the S. is the Piazza dell' Otto Agosto, formerly Piazza d'Armi. — New public Pleasure Grounds (Giardini Margherita) have been laid out between the Barriera S. Stefano (Pl. H, 7) and the Porta Castiglione (Pl. F, 7).

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with the villas
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the Austrians

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Piazza
Margherita)

About $\frac{1}{2}$ M. beyond the PORTA D'AZEGLIO (Pl. D, 7), on the 2nd road to the right, and near the Casa Minghetti, is situated the church of *S. Maria*, called *Mezzaratta*, containing early Bolognese frescoes of little interest to the ordinary traveller. About $\frac{3}{4}$ M. farther, on a height to the left of the road, rises *S. Michele in Bosco* (1437), once an Olivetan monastery (suppressed in 1797). In the church are remains of frescoes by *Bagnacavallo* and others. The court is adorned with frescoes by the *Carracci* and their pupils, from the history of St. Benedict and St. Cecilia, unfortunately much injured. The monastery was converted into a royal château (*Villa Reale*) in 1860, and is now an *Orthopædic Institute*. Fine view (cab, see p. 307). The visit to S. Michele may be combined with that to the Certosa (see below), the whole round forming a beautiful drive of about 2 hours.

Outside the PORTA S. ISAIA (Pl. A, 4), at the W. end of the town, is situated the **Certosa* (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. The route to it is by the principal road from the gate; after 9 min. a cross indicates the way to the cemetery, which is reached in 5 min. more. — From the Porta Saragozza the Campo Santo is reached by following the arcades of the Madonna di S. Luca to the point where they divide (see below) and then turning to the right. — The custodian of the cemetery is well-informed (fee $\frac{1}{2}$ –1 fr.).

The church contains a few paintings by *Elisabetta Sirani* and others. At the beginning of the CLOISTERS are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent., then 15th on the right, 14th on the right (including monuments of professors with scenes from their lecture-rooms), and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clotilda Tambroni* (d. 1817; p. 308); the principal families of the town also possess vaults here. Thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell'italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galvani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc.

In the *Via Saragozza*, leading to the PORTA SARAGOZZA (Pl. B, 6) in the S.W. corner of the town, stands, on the left, the *Palazzo Albergati* (Pl. C, 6), built by Peruzzi in 1540. Outside the gate lies the church of *S. Giuseppe* (Pl. A, 6), containing a S. Apollonia by Marco Zoppo (altar-piece). On the *Monte della Guardia*, an eminence 3 M. to the S.W., of Bologna, rises the handsome pilgrimage-church of the **Madonna di S. Luca*, erected by *Dotti* in 1731, so called from an ancient picture of the Virgin ascribed to St. Luke, and brought from Constantinople in 1160. The hill is ascended by a series of *Arcades*, consisting of 635 arches with numerous chapels, constructed in 1676–1739, and $1\frac{1}{2}$ M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see

CONTORNI DI BOLOGNA.

Scala nel 1:56400  Chilometri.

CONTORNI DI RAVENNA.

Contorni di Ravenna. Contorni di Ravenna. Contorni di Ravenna.

IMOLA.

48. Route. 323

above). Remarkably fine *View from the summit, extending from the Apennines to the Adriatic, particularly from below the portal of the church and from the new intrenchments. The roof of the church is also an admirable point of view, but the narrow staircase without railings requires a steady head. Cab to the foot of the hill 1¹/₂ (thence to the top a walk of 1¹/₂ hr.); the charge for driving to top is 15-20 fr. (two horses required). This excursion may be combined with a visit to the Campo Santo.

48. From Bologna to Ravenna.

52¹/₂ M. RAILWAY (belonging to the *Ferrovie Meridionali*) in 3-3¹/₂ hr (fares 9 fr. 50, 8 fr. 70, 4 fr. 80 c.). The train follows the main line to Ancona and Brindisi as far as Castel Bolognese, whence Ravenna is reached by a branch-line.

The train follows the direction of the ancient Via Emilia (p. 283), and traverses a fertile plain. To the right in the distance rise the Apennines. — 4¹/₂ M. San Lazzaro; 7 M. Mirandola; 10¹/₂ M. Quaderna; 15 M. Castel S. Pietro, with a château built by the Bolognese in the 13th cent., on the Sillaro.

21¹/₂ M. Imola (S. Marco), on the Santerno, an ancient town with upwards of 9400 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. After many vicissitudes the town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano. The painter Innocenzo da Imola (Francucci, b. 1506; p. 309) was also a native of Imola. The train then crosses the Santerno.

26 M. Castel Bolognese (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Railway-journey hence to Ancona, see Baedeker's *Central Italy*.

The branch-line to Ravenna diverges here to the E., passing Solarolo, Lugo; 31 M. Bagnacavallo (birthplace of the painter Ramenghi, p. 309, who is generally called after his native town), Russi, Godo. — 52¹/₂ M. Ravenna.

Ravenna. — Hotels. SPADA D'ORO (Pl. a; D, 4), Via Farini, R. 2-2¹/₂, L. 1¹/₂, A. 1¹/₄ fr.; *S. MARCO (Pl. b; E, 4), in the same street; *TRA FERRI, by the theatre, unpretending. — *Caffè del Risorgimento*, in the Piazza Vitt. Emanuele.

Cabs: per drive 1, at night 1¹/₂ fr., two-horse 1¹/₂ or 2 fr.; first hour 1¹/₂-2¹/₂ fr., each additional 1¹/₂ hr. 70 c. or 1 fr. 20 c.; beyond the town 2 or 4 fr. per hour.

Photographs. *Ricci, at Byron's house, Strada Porta Sisi 296.

Principal Attractions: Baptistery (p. 326), S. Vitale (p. 326), S. Na-

zario e Celso (p. 329), S. Maria in Cosmedin (p. 330), S. Apollinare Nuovo (p. 330), S. Apollinare in Classe (p. 332).

Ravenna, a town of ancient origin, and formerly the capital of a province, with 12,000 inhab. (commune 60,300), is situated in the plain between the rivers *Lamone* and *Ronco* (Rom. *Bedesis*), in a somewhat unhealthy locality. The town is 3 M. in circumference, but nearly one-half of the area is occupied by gardens. It was originally a seaport, but is now nearly 6 M. distant from the sea. After the Porto Candiano had become choked up, the *Canale Naviglio* was constructed in 1737, in order to connect Ravenna with the sea. The present harbour of Ravenna is used for the coast-traffic only.

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Cæsarea*, a name perpetuated by the ruined church of *S. Lorenzo in Cæsarea*). The harbour, however, having been gradually filled up by the deposits of the Po, *Classis* and *Cæsarea* fell to decay, while Ravenna continued to be the capital of the province *Flaminia*. As early as A.D. 44 Ravenna became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 438 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, king of Italy, and again in 493 by *Theodoric the Great*, king of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard *Aistulph* banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by *Pepin*, king of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by Pope *Julius II.*, and it belonged to the *States of the Church* till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, art was in a position to develop itself more freely, and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna, where the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantium and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient BUILDINGS of Ravenna belong to two different periods, the first being that of Honorius and his sister Galla Placidia, 404-450 (*Cathedral, Baptistry, Archiepiscopal Chapel, S. Agata, S. Nazario e Celso, S. Giovanni Battista, and S. Giovanni Evangelista*), and the second a Gothic period from 493 to about 550 (*S. Spirito, S. Maria in Cosmedin, S. Vitale, S. Apollinare in Classe, Mausoleum of Theodoric*). The basilicas of Ravenna differ from the Roman in

having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls. The campanilli moreover are detached and are circular in form. Notwithstanding the alterations of subsequent ages, the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — Mosaic Painting was also extensively practised at Ravenna. The earlier symbolism was gradually abandoned for the historical Christian style, but at the same time the designs became stiff and conventional. The traveller will also have an opportunity here of examining Sarcophagi, Ivory Carving, and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carolingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821), during which he wrote several of his finest works, the 'Prophecy of Dante', 'Marino Faliero', the 'Two Foscari', 'Cain', 'Heaven and Earth', and the 'Vision of Judgment'.

From the station, in front of which a statue to the Italian patriot L. C. Farini, Dictator of Emilia in 1860, was erected in 1878, the *Strada della Stazione* and *Strada del Monte* lead straight to the Piazza Vittorio Emanuele, formerly *Maggiore* (Pl. D, 4), in the centre of the town, which is said to correspond with the ancient Forum Senatorium. It is adorned with two lofty columns of granite erected by the Venetians in 1483, and bearing statues of SS. Apollinaris and Vitalis, with a statue of Pope Clement XII. (1738), and a colonnade of eight columns of granite, supposed to have belonged to a basilica erected or restored by Theodoric. Beyond this Piazza is the —

Piazzetta dell' Aquila (Pl. 1, C, 4), with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The *Strada del Duomo* leads hence to the Cathedral (Pl. 10; C, 5) of S. Orso, or *Basilica Ursiana*, almost entirely rebuilt by Archb. Guiccioli in the 18th cent. on the site of a church of the year 400, and consisting of nave and aisles with transept, surmounted by a dome in the centre, and a round campanile.

INTERIOR. 2nd Chapel on the right sarcophagus of SS. Exuperantius and Maximianus. In the S. TRANSEPT is the chapel of the Madonna del Sudore, containing the marble sarcophagi of SS. Barbatian (r) and Reginald (l) of the 6th century. The HIGH ALTAR contains a marble sarcophagus with the remains of alms — right a silver crucifix in the 6th century, and 10 EXTRACHOIR, on each side, dating from the 11th cent. — The SACRISTY contains the Throne of St. Maximian, and the Baptist in the right and left, and the doors are said to have been one of them, of which a poor copy is shown, above the entrance to St. Elijah in the desert.

the angel, N. TRANS... a fresco by Guido Reni. The chapel of the Holy Sacrament contains the *Falling of the Manna, also by Guido. The fresco on the ceiling, Christ in glory, are by his pupils. In the monument of the above-mentioned Archbishop Guidiccoli. Baptistry (Pl. 6; C, 5), S. Giovanni in Fonte, or Battistero (d. 398), and dedicated to John the Baptist, is an octa-cture, with two arcades in the interior, one above the other. It is constructed of semi-spherical tiles, is decorated with fine mosaics of the 5th cent., the most ancient at Ravenna, presenting the Baptism of Christ with the river-god of the twelve Apostles. Under these runs a broad band and the groups of light columns, are represented with the open books of the gospels, and thrones. The upper arcades of the wall are adorned with prophets, and enrichments in stucco. On the lower wall are admirable mosaics. The large font in white of the 5th century, with the original inscriptions of de-ide. It is intended to raise the level of the whole build-ably by means of machinery. The custodian lives by Giustina (adjoining the Cathedral), which contains a

Bishop's Palace (Pl. 29; C, 5), to the E. of the possesses a square vaulted *Chapel of the 5th century. is adorned with ancient mosaics representing saints, g. 547; in the centre, on the groining, four *Angels in monogram of Christ; under them the four Evangelists; the arches, Christ. The Madonna and two saints are originally in the cathedral, are of the 11th century. The mosaic contains ancient inscriptions, chiefly of the Christian temple of Neptune. The episcopal Archives room, contains 25,000 documents on parchment. at the beginning of the Strada di Classe leading from the right. Mamante, is the Accademia delle Belle Arti about 75 c.). Porta, opening in the forenoon only; ring at the gate, 75 c.). D, 5, containing a Crucifixion, chiefly contains pictures by masters of interest as a Crucifixion, Descent from the Cross, and several pictures by his son Francesco; a place, the Cross by Vasari; Madonna and saints by Cotignola; a mosaic found near Classe. — On the upper floor a col-umbant statue of St. Apollinaris by Thorvaldsen; among them a bust of St. Apollinaris by Thorvaldsen; of Ravenna Guidarelli, 'guerrier Ra-ymon, by Canova. Classe, No. 192, is the secularised Camal-eca Comunale (first floor; admission daily, is and holidays), founded in 1714 by the except upwards of 50,000 vols. and 700 MSS. to Caracciolo.

S. Niccolò.

At the entrance to the and sculptures are built i sarcophagus of a child, w

Among the MANUSCRIPTS 10th cent., one of *Dante Cicero* of the 15th cent., of *Mary Stuart* with min (p. 328); the wooden co post, found in 1865 in th tenary of his birth; rare printed by Fust at Strass cipes'. There is also a m coins of the popes, the M the helmet of King Odo

The old *Refectory* custodian, or by the (opposite the refectory)

Luca and Francesco L

— The altars of the m decorated with rare an the left St. Romuald b tiful ciborium (with c laps lazuli, frescoes by

S. Niccolò (Pl. 21 (closed), contains nun *Padre Cesare Pronti* an

S. Agata (Pl. 2; D Nos. 96 and 97), of tl with a vestibule, contai same street, not far fr pled by *Lord Byron* (p.

S. Francesco (Pl. 1 St. Petrus Chrysologus i of Neptune, but is now

The INTERIOR consists (marble. Unpleasing modes tombstones; on the right that of Enrico Alleri, w On the right the sarcopha century. The Cappella del *Columns of Greek marbl *Lombardi*.

Adjoining the church keys at the town-hall; 1 poet died at Ravenna, w Polenta, on 14th Sept., in the church of S. Fr Venetian governor (fat caused the present maus *Lombardi*, and it was su is a square structure wit Virgil, Brunetto Latini

and Guido da Polenta his patrons; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph attributed to Dante himself: —

*Jura Monarchiae, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit melioribus hospita castris,
A(u)ctoremque suum petiit felicior astris,
Hic claudor Dantes, patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.*

The visitors' book formerly kept here, and now preserved at the library (p. 327), contains the following beautiful lines (*Purg.* xi., 100), written by Pope Pius IX. when here on a visit in 1857:

*Non è il mondan rumore altro che un flato
Di vento ch'or va quinci ed or va quindi,
E muta nome, perchè muta lato.*

A marble slab opposite the tomb indicates the site once occupied by the palace of Guido da Polenta.

S. Michele in Affricisco (Pl. 20; D, 4), erected in the 6th cent., but now destroyed with the exception of the apse and the clock-tower, still contains fragments of old frescoes.

The *Torre del Pubblico* (Pl. 44; D, 3), a little to the N., is a square leaning tower, of which the history is obscure.

S. Domenico (Pl. 9), a basilica in the vicinity, founded by the exarchs and subsequently restored, is adorned with paintings of *Niccolò Rondinelli* of Ravenna. — Near *Porta Adriana* is the picturesque little church of *S. Giovanni e Paolo* (Pl. 14; B, 3, 4), with an ancient tower, square below, and round above. An ambo in the interior resembles that in the cathedral (p. 325).

**S. Vitale* (Pl. 5; C, 3) was erected in 1526 during the reign of Justinian by Archb. Ecclesius on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It served as a model for the church of St. Sophia at Constantinople (begun in 532), and also to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side.

The INTERIOR, unfortunately marred by modern restoration, is divided by eight massive pillars into a central space with a passage around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrustated with their original coating of rare marble ('Africanone'). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The CHOIR is adorned with admirable **Mosaics*, which are however inferior in style to those of earlier date in the Baptistery (p. 326) and to those of *S. Maria in Cosmedin* (p. 330): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. On the arch of the choir are represented

S. Spirito (Pl. 23), or *S. Teodoro*, erected by Theodoric for the Arian bishops, with a vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. The sacristan also keeps the key of the adjacent —

***S. Maria in Cosmedin** (Pl. 22), once an Arian baptistery. The octagonal dome was adorned with *Mosaics in the 6th cent., when it became a Rom. Cath. church. On the dome the Baptism of Christ, on the left, the river-god of the Jordan, surrounded by the twelve Apostles. The walls are covered with half-obliterated frescoes of last century. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance court on the left side.

S. Giovanni Evangelista, or *S. Giovanni della Sagra* (Pl. 4, F, 4; if closed, knock at the door), near the railway-station, erected in 444 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, has also lost its ancient mosaics, and much of its interest owing to alterations. Above the *Portal, constructed at the end of the 13th or beginning of 14th cent., are reliefs in allusion to the foundation of the church. Recent excavations have shown that the court in front of the church once formed the atrium of the edifice.

The INTERIOR, with its unpleasing barrel-vaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna on a visit to his friend Dante). In the closed chapel to the left of the choir are some remains of old *Mosaic Pavement*, representing the storm to which Galla Placidia was exposed, on the left, and figures of animals on the right.

***S. Apollinare Nuovo** (Pl. 3; E, 4, 5), a basilica erected about 500 by Theodoric the Great as an Arian cathedral (*S. Martinus in Coelo aureo*), was afterwards converted (570) by the Archbishop S. Agnello into a Roman Catholic church. It has borne its present name since the 9th cent., when the relics of the saint were transferred hither from Classe. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling alone has been altered.

The INTERIOR contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting *Mosaics of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, with additions of the 9th cent., afterwards frequently restored: on the left the town of Classis with the sea and ships, twenty-two virgins with the Magi (the upper half arbitrarily restored in 1846); on the right is the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ

(without a beard); on the right, the history of the Passion from Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early date, when representations of the kind were abhorred. — In the last panel on the left, a portrait of Justinian in mosaic, formerly outside the portal, and an ancient episcopal throne. The whole chapel is composed of fragments of ancient edifices.

In the same street, a few paces to the S. of S. Apollinare, are a few scanty remains of a wing of the *Palace of Theodoric* (Pl. E, 5), in which the exarchs and the Lombard kings subsequently resided. These relics consist of a high wall crowned with small columns of marble bearing round arches, with a simple way below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the right of the palace door, in the wall, is a porphyry vessel, probably once brought here in 1564. The palace itself perhaps stood in the adjacent Strada di Alberoni, excavations in which have brought to light rich mosaic pavements of the 5th century.

Still farther on, near the Porta Nuova, is **S. Maria in Porto Fuori** (Pl. 18; F, 6), erected in 1553 from the remnants of the S. Lorenzo in Cesarea, consisting of nave and aisles with an octagonal dome, and borne by columns and pillars alternately. The choir contains an ancient vase in porphyry. In the N. transept is a very ancient marble figure of the Virgin, in the Byzantine style (6th cent.), brought from the church of S. Maria in Porto Fuori.

A pleasant walk may be taken round the walls of the city, partly upon them, as they are now nearly level with the ground.

About $\frac{1}{4}$ M. from the Porta Serrata is situated the **Mausoleum of Theodoric the Great**, or *Mausoleo della Rotonda*, as it was called after the remains of the palace were scattered and the church became a Rom. Catholic church for worship. In order to reach it, we take the road to the right immediately after quitting the gate, and cross the railway, where the tomb is seen to the left, shaded by poplars (the house, 30 c.). It was probably erected by Amalasuintha, the emperor's daughter (about 530). The substructure is of circular shape, and the church is covered with a flat dome of 36 ft. in diameter, consisting of a single huge block of Istrian rock, said to weigh 470 tons. The substructure, with its ten arches, lay half under water; the upper part is approached by a staircase of marble, added in 1780.

The *Cimitero*, which lies within the precincts of the city (p. 332), is reached from the Rotonda in $\frac{1}{2}$ hr. by following the Canal Naviglio.

About $2\frac{1}{2}$ M. from the Porta Nuova is the church of **S. Maria in Porto Fuori**, a basilica with open roof, erected by Bishop Ursus (known as 'Il Peccatore'), in consequence of a vow made by him after a storm at sea in 1096. The left aisle contains the sarcophagus of Theodoric.

the founder, of 1119. The choir and the two adjacent chapels contain ancient *Frescoes* from the life of Mary and the Saviour, erroneously attributed to Giotto, and now much damaged. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the lighthouse (*faro*). (A visit to this church, which however is of no great interest, and to *S. Apollinare* may conveniently be combined.)

No traveller should quit Ravenna without visiting the church of *S. Apollinare in Classe*, situated $2\frac{1}{2}$ M. from the *Porta Nuova* (drive there and back 2 hrs., walk 3 hrs.; carr. see p. 323). About 1 M. from the gate the *Ponte Nuovo* crosses the united rivers *Ronco* and *Montone*, the confluence of which is higher up. (Before the bridge is crossed, a path leads to the left in 20 min. to the church of *S. Maria in Porto*, the lofty tower of which is seen from a distance.) The road then traverses marshy meadows to —

***S. Apollinare in Classe**, erected in 534 by *Julianus Argentarius* on the site of a temple of Apollo, consecrated in 549, and restored in 1779. This is the most imposing of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with pilasters and arches.

The spacious INTERIOR rests on twenty-four cipollino columns, and has an open roof. The Walls are adorned with portraits of bishops and archbishops of Ravenna, an unbroken series of 126, from the first bishop *St. Apollinaris*, who suffered martyrdom in 74 under *Vespasian*, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. In the left aisle is an inscription relating to the penance performed here by *Emp. Otho III.* at the instigation of *St. Romualdo*. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 14th century. — The NAVE contains a marble altar in the ancient style. — The CRYPT, a species of corridor in which the remains of *St. Apollinaris* once reposed, is in winter sometimes under water. The bronze window-gratings are ancient. — Above the crypt is the broad flight of steps leading to the 'TRIBUNA' with the high-altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The dome of the tribuna is adorned with well-preserved **Mosaics* of the 6th cent.: in the centre a large cross on a blue ground with gilded stars, at the sides *Moses* and *Elias*, below whom is *St. Apollinaris* preaching to his flock; below, on the right, are the sacrifices of *Abel* and *Melchisedech*; on the left, *Constantine* and other Roman emperors, among whom are the four archbishops *Ursicinus*, *St. Ursus*, *St. Severus*, and *Ecclesius*. — The ARCH of the CHOIR is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the four evangelists, and below them two flocks of sheep hastening to Christ from the towns of *Jerusalem* and *Bethlehem*.

The celebrated *Pine Forest of Ravenna*, or *La Pineta*, probably the most venerable and extensive in Italy, which has been extolled by *Dante*, *Boccaccio*, *Dryden*, *Byron*, and other poets, begins a little beyond the church of *S. Apollinare*, and extends for many miles along the road to *Rimini*, as far as *Cervia*. If the traveller prolong his excursion for $1\frac{1}{2}$ hr. beyond *S. Apollinare* he may drive through the nearer extremity of the forest. (The whole drive to *S. Apollinare*, the *Pineta*, and *S. Maria Fuori* occupies about 4 hrs.)

About 2 M. from Ravenna, on the bank of the Ronco, memorial of the victory gained by Louis XII. of France and the Duke of Milan (who was present) over the Spanish troops in 1512, by the united armies of Pope Julius II. At the moment when the victory was gained, 1, and 20,000 men were left dead on the field. There is a good road traversing a pine-forest from Ravenna to the Est district, and passing the town of Cesena, Cesenatico, and Rimini, see 4 1/2 hours. — Rimini, see

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49. From Bologna to Florence.

82 M. RAILWAY in 4 1/2 hours. (fares 14 fr. 90, 10 fr. 45, 7 fr. 45 c. 16 fr. 40, 11 fr. 50 c.). — **THE** boldly constructed line. Fine view of the rich plains of Tuscany.

Bologna, see p. 306. The train skirts the slopes of the della Guardia (p. 322), near the Reno, which it soon crosses an island in the Reno, not far from Bologna, the Second Virate was concerted by Octavian, Antony, and Lepidus, B. 41 1/2 M. Borgo Panigale; 6 M. Casalecchio, where the army of the Reno contracts. Here on 26th June, 1402, the army of vanni Bentivoglio was defeated by Gian Galeazzo Visconti, on 21st May, 1511, that of Pope Julius II. under the Duke of bino, by the French. — On the left, near (12 M.) Sasso, the bridge falls into the Reno, from which a subterranean aqueduct constructed by Augustus and recently restored, leads to Bologna (see p. 307). — 17 M. Marzabotto, with the spacious Villa Ariosto. Etruscan antiquities have been frequently found near the neighbouring village of Misano. Between this point and Pracchia there are 22 tunnels. 20 1/2 M. Pioppe di Malfolle. At (24 1/2 M.) Vergato the valley expands. 29 1/2 M. Riola; on the left rise the abrupt peaks of Monte Ovolo and Monte Vigese; a landslip from the latter destroyed the village of Vigo in 1851. On the left bank of the Reno is the modernised castle of Savignano, with picturesque environs. 37 M. Porretta (*Albergo Cavour, unpretending; Palazzino, open in summer only), a village of 3400 inhab, with mineral springs and baths, is much frequented in summer. — Beyond Porretta the enters a narrow and romantic ravine of the Reno, from the which numerous waterfalls are precipitated, particularly and is then carried by a series of tunnels, cuttings, and culminating point — the Apennines.

spoken of), about 4430 ft. above the sea-level, situated in the midst of a fine forest. This place has recently come into notice as a starting-point for numerous excursions: *Monte Majori*, $\frac{3}{4}$ hr.; *Libro Aperto*, $1\frac{1}{2}$ -2 hrs.; *Tre Potenze*, 2 hrs.; *Cimone*, 3-5 hrs.; *Rondinaja*, *Lago Santo*, etc.) and as a pleasant summer-resort, and is much patronised by members of the Italian Alpine Club. — Boscolungo lies on the *Passo dell' Abetone*, which once formed the boundary between Modena and Tuscany, about $5\frac{1}{2}$ hours' drive from Pracchia, and 7 hrs. from *Pistoja* (viâ Pontepetri, see above). A road also leads to it from Lucca (p. 357), passing the baths (carr. and pair 40-45 fr.). Fiumalbo (p. 299) is about 9 M. distant.

Beyond Pracchia the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about $1\frac{2}{3}$ M. in length, and then enters the valley of the *Ombrone*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and *Pistoja* there are numerous viaducts and no fewer than 22 tunnels. Beautiful views. — Beyond ($54\frac{1}{2}$ M.) *Piteccio* a view is at length revealed of the lovely and populous plains of Tuscany, and of *Pistoja* far below. The train then passes numerous charming villas.

61 M. *Pistoja* (p. 357). — From *Pistoja* to Florence, see p. 362.

VII. Tuscany.

50. From (Genoa) Leghorn to Florence by Pisa and Empoli	32
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b. S. Miniato	4
c. Poggio Imperiale. Torre del Gallo. Villa of Galileo	4
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f. Monte Oliveto	4
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Petrina.	
h. Fiesole	
i. Monastery of S. Salvi.	
k. Vallombrosa	
l. Camaldoli and Alvernia	

Tuscany, which covers an area of 9287 sq. M., and contains 2,20 inhab., is divided into eight provinces of very different sizes; viz. *M. Carrara*, 887 sq. M. in area, an independent duchy since 1829; *Livorno*, 575 sq. M. in area, independent down to 1847; *Firenze*, 2367 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile. In the province of Siena 127, and in Grosseto not more than 57. With the exception of the coast districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malignant fevers have often taken place, and their destructive sway since the depopulation of the middle ages. The soil of the inland hill country is also poor, and some compensation is afforded for this by its copper mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilized than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Etrusci* (Greek *Tyrrhenians*). The excellent iron mines of Volterra, afforded them materials for their iron industries, the products of which were in demand in Athens and in Germany. The discovery of ancient Etruscan ironwork has been made in the western part of the Mediterranean. The battle of Salamis (B.C. 480), was fought between the Greeks and Etruscans, and resulted in the victory of the latter. The Etruscans, who thus obtained supremacy over the sea still known as the *Tyrrhenian*, were the first to extend from the Bay of Naples, was also instrumental in promoting the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself.

The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans two thousand years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it.

During the later imperial epoch the country formed the province of *Tuscia*, and was afterwards a Franconian county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities *Pisa*, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the

trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of 'Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoja*, in 1406 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the **Medici**, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise Duke *Cosimo I.* (1537-64) extended his dominions considerably, particularly by the acquisition of *Siena* in 1557, which was ceded to him by the emperor. He abdicated in favour of his son *Francesco* (1564-87), who, instead of the coveted title of King obtained that of Grand Duke (*granduca*) of Florence, in 1569. Francesco was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal; *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1676-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresa, the Duke *Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the Grand Duke *Leopold*, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II. in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the Grand Duke *Ferdinand III.* was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.*, who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

60 M. RAILWAY in 2 $\frac{1}{4}$ -3 $\frac{1}{2}$ hrs. (fares 10 fr. 45, 7 fr. 5, 4 fr. 95 c.; express 11 fr., 7 fr. 70 c.); to Pisa, 11 M., in 23-27 min. (fares 2 fr. 5, 1 fr. 90 c., 1 fr.; express 2 fr. 15, 1 fr. 55 c.).

The train crosses the Arno Canal and traverses flat meadow-land, intersected by canals and occasionally relieved by pines.

11 M. Pisa, see p. 341.

The railway next traverses a beautiful and fertile district. To the left are the Monti Pisani (p. 351) with the ruined castle on the Verruca. — 16 M. Navacchio; 19 $\frac{1}{2}$ M. Cascina on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. — 24 $\frac{1}{2}$ M. Pontedera, a small town at the confluence of the Era and Arno, where the road through the beautiful valley of the Era to Volterra diverges (diligence, see Baedeker's *Central Italy*).

26 M. La Rotta; 31 M. S. Romano. — 35 M. San Miniato al Tedesco; on the hill to the right lies the small town of that name, once one of the residences of Frederick Barbarossa, visited also by Henry VI., and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The Cathedral, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. Empoli (Albergo del Sole, with restaurant, Via Giuseppe del Papa 16; Caf   Giglio, Italia, both in the Via del Giglio), a small town with 6000 inhab. and the seat of a bishop, lies in a fertile district on the Arno. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. This project, however, was strenuously opposed by the heroic Farinata degli Uberti, who was himself a member of the Ghibelline party (Dante's *Inferno*, X, 48). The street from the station leads to the wide cross-street Via Giuseppe del Papa, at the end of which, on the right side of the principal Piazza, is the singular-looking church of S. Maria di Fuori, with a dome. The nave is surrounded by a colonnade; the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of S. Maria dei Scolopi, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Giuseppe farther on, leads to the CATHEDRAL (Collegiata), with a Tuscan fa  ade, the lower part of which dates from 1093.

Interior. To the left of the high-altar is the Museino; to the right a marble statue of St. Sebastian, by Antonio Rossellino, in a rich wooden frame adorned with two angels by Sandro Botticelli, and two kneeling angels by Rossellino; above, God the Father by one of the Della Robbia's. To the left, a beautiful wooden altar, a St. Andrew and John the Baptist by da Fiesole and one of the Della Robbia's. Above the entrance two reliefs of the Madonna by da Fiesole and one of the Della Robbia's.

war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. — The population amounts to upwards of 80,000, or, including the suburbs, 97,700 souls (many of whom are Jews), exclusive of a fluctuating sea-faring community of fully 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain. The most important industries are the manufactures of coral ornaments and oil.

Leghorn, which is a well built, thoroughly modern place, contains little to detain the traveller. The Harbour is a very busy spot. The inner harbour (*Porto Vecchio*, or *Mediceo*) is too shallow to admit vessels of large tonnage; the *Porto Nuovo* was therefore constructed during the present century, to the W. of the old harbour, and protected from the open sea by a semicircular mole. Picturesque glimpses are obtained hence of the sea with the islands of Elba, Gorgona, and Capraja. An excursion by boat will be found pleasant in fine weather (1½ fr. per hr., bargain necessary). By the harbour is the *Statue of the Grand Duke Ferdinand I.* (Pl. 10), by *Giov. dell' Opera*, with four Turkish slaves ('*I quattro Mori*') in bronze by *Pietro Tacca*. On the pier, which is 500 yds. in length, rises the *Lighthouse* (*Faro* or *Lanterna*; Pl. B, 3), the platform of which affords a good survey of the town, harbour, and sea.

The town is intersected by canals, and connected by a navigable canal with the *Arno*, the influx of which is 7 M. to the N. The *Corso Vittorio Emmanuele*, the principal street (Pl. D, E, 3), contains tempting shops, where objects in coral, scagliolo (an imitation of mosaic), Oriental shawls, etc., may be purchased at reasonable prices. It leads from the harbour to the spacious *Piazza d'Armi* (Pl. D, 3), in which the cathedral, the town-hall (Pl. 13), and a small palace formerly owned by the royal family, are situated. It proceeds thence to the *Piazza Carlo Alberto* (Pl. E, 3), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.*, the last but one, and the last grand-duke of Tuscany respectively. The original inscription on the latter was replaced in 1860 by another to the effect that the 'dinastia Austro-Lorenese si è resa assolutamente incompatibile con l'ordine e la felicità della Toscana'. — The large *Synagogue* (Pl. 22), founded in 1581, dates in its present form from 1603. — The *Protestant Cemetery* contains the graves of *Tobias Smollett* and *Francis Horner*.

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FROM LEGHORN TO FLORENCE.

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50. From (*Genoa*) Leghorn to Florence by Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN daily (*Società Rubattino* on Mon., Wed., Frid., and Sat.; *Florio* on Tues. and Frid.; also the French companies *Valery & Co.* and *Fraissinet & Co.*) in 9 hrs. (fares 32 fr. 50, 22 fr. 50 c.). Most of the offices are near the quay, where the traveller should take his ticket in person. — Embarkation or landing at *Genoa* 1 fr. for each person with luggage. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (Payment should be made to the official in charge.) — As the voyage is generally performed at night, the passenger loses the charming retrospect of *Genoa*, and afterwards the view of the coast.

In the reverse direction a steamer also plies almost every day. — Other steamers run from Leghorn to *Civita Vecchia*, *Naples*, the coast-towns and islands of the Tuscan archipelago (*Elba*, *Portoferraio*, *Gorgona*, *Capraia*: *Società Rubattino*), *Bastia* in Corsica (*Rubattino*), *Porto Torres* and *Cagliari* in Sardinia, etc.

RAILWAY from *Genoa* to *Leghorn* by *Pisa*, see pp. 119, 340; from *Leghorn* to *Rome*, see *Baedeker's Central Italy*.

Leghorn. — **Hotels.** *HÔTEL DU NORD, Piazza del Cantiere 2, R. 3, D. 5, B. 1½ fr.; HÔTEL DE NEW-YORK, Corso Vittorio Emanuele 19, near the quay; HÔTEL ANGLO-AMERICANO, pleasantly situated outside the Porta a Mare, near the sea; GRANDE BRETAGNE & PENSION SUISSE, Corso Vittorio Emanuele 17, also near the quay, externally unattractive, R. and L. 3, A. ¾, D. 4½ fr. — In the Corso Vittorio Emanuele: GIAPPONE, No. 59, good cuisine; PERGOLA, Nos. 1, 2; FALCONE, No. 62; all in the Italian style with trattorie. — Those who make a prolonged stay will easily obtain private apartments.

Cafés. *Vittoria*, in the Piazza d'Armi; several others in the Corso Vitt. Emanuele. — **Beer:** *Mayer*, Via Ricasoli 6 and Via del Passeggio; *Kieffer*, Via Larderel 27; *Birraria di Monaco*, Corso Vitt. Emanuele 24; *Birraria di Strasburgo*, Corso Vitt. Emanuele 32, with good restaurant.

Post Office (Pl. 16; E, 3) at the corner of the Corso Vitt. Emanuele and Piazza Carlo Alberto. — **Telegraph Office**, Via del Telegrafo 2, to the S.W. of the Piazza d'Armi.

Cabs. To or from the station 1, at night 1½ fr., small articles of luggage 10, box 40 c.; per drive in the town 85 c., at night 1 fr.; outside the town 1 fr. 70 c., at night 2 fr.; per hr. 1 fr. 70 c., each additional ½ hr. 75 c.; night-fares are charged between one hour after sunset and 5, or (from 1st Oct. to 31st March) 6 a.m.

Tramways through all the principal streets.

Sea Baths. *Squarci*, with café, outside the Porta a Mare, bath with towels 1 fr.; **Pancaldi*, *Palmieri*, *Rombolino*, well fitted up, with café and and a terrace with view. — **Warm Baths** at *Squarci's*; in the town, Via della Pace, Piazza S. Benedetto 15, etc.

Consuls. American (*Mr. Rice*), next door to the Victoria Hotel; English (*Mr. Macbean*), Via della Madonna 12; German (*Herr Niemack*), Piazza Vitt. Emanuele.

Bookseller. *Giuseppe Meucci*.

English Church, resident chaplain.

Leghorn (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, and the most important commercial place in Italy after *Genoa*, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from *Marseilles*, who were anxious to escape from the perils of civil

LEGHORN.

50. Route. 339

war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. — The population amounts to upward of 80,000, or, including the suburbs, 97,700 souls (many of whom are Jews), exclusive of a fluctuating sea-faring community of 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain. The most important industries are the manufactures of coral ornaments and oil.

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342 Route 51.

drive 1 fr. 80 c., first $\frac{1}{2}$ hr. 1 fr. 40 c., two $\frac{1}{2}$ hr. 2 fr. 20 c., with horses, one-third more. Additional $\frac{1}{2}$ hr. 80 c., at below the Ponte di Mezzo. Galilei, open from 7 a.m. till midnight.

Post Office (P. 51) on the left bank of the river, Lung-Arno Regio 5.

Telegraph Office at the Prefecture, Lung-Arno Regio 9; Foglietti, Dr. Feroci.

Physicians. Dr. Abri, Dr. Hirschi, Dr. Foglietti, Lung-Arno Regio 5.

Booksellers. Hoepli, Lung-Arno Regio 9; Foglietti, Lung-Arno Regio 5.

Photographers. Huguet & Van Linf, Lung-Arno Regio 5.

in marble) Baths. Bagno Ceccherini, Lung-Arno, N. side; Bagno Lombard, Via

Manzoni 11, new Theatre. Regio Teatro Nuovo, good opera, prices very moderate.

English Church Services in winter and spring.

The Stones Clutch, to which strangers may be introduced, contain Italian and French newspapers. Balls and concerts in winter.

Climate. Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 351), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about $41\frac{1}{2}^{\circ}$ lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa has also been known from ancient times for its abundance of rain, there being here on an average 73 days of rain, and one of snow between Oct. and April. Pisa is a well known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints, but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lung-Arno, that part of which between the Ponte di Mezzo and the Ponte Solferino, called Lung-Arno Regio, is the sunniest. The Lung-Arno Mediceo is less favourably situated. The rents of furnished rooms are highest in October, after which they gradually fall. The average rent of a single room is $1\frac{1}{2}$ -3 fr. per day, but many landlords decline to let their rooms except for the whole winter. Living at an hotel is of course more expensive (pension 8-12 fr. per day), but the visitor is more independent. The best situated hotels are the Grand Hôtel, the Victoria, and the Gran Bretagna. As the Lung-Arno is the chief centre of society in winter, invalids are recommended not to take rooms at a distance from it.

Pisa, a quiet town with 26,000 inhab. (commune 54,000), the capital of a province, is situated 6 M. from the sea, on both banks of the Arno. It was the *Pisae* of the ancients, and once lay at the confluence of the Arnus and Ausar (Arno), which last has now an estuary of its own.

Pisa became a Roman colony.

gave it the name, erected temples, town must have client monuments, disappeared. At the end of one of the reigns, and became its power to the the Infidels. In took permanent the Saracens o. In 1114 they ok a prominent their power had Mediterranean, the whole of the ne wars of the hibellines, and

Cathedral.

the *Campo Santo* situated at parallel, especially as it is town and therefore removed

after the great naval victory of *Busketus* and *Rainaldus* in Pope *Gelasius II.* in 1118, aisles, and transept flanked 35½ yds. in breadth in the dome over the centre. This ed entirely of white marble, 1. The most magnificent part ry is adorned with columns in the upper parts with four in length. The choir is also s were replaced in 1602 by ions of scriptural subjects, and others, from designs by of the old doors now existing S. aisle, by *Bonannus* (12th nes.

e last-mentioned door on the E. by 68 ancient Roman and Greek . (The capitals are now covered ured ceiling, richly gilded, the triforia which cross the transept some and the whole church, with ly injured by fire, but were sub- restoration are observable in the

arly here have been removed to the ie W. WALL, on the right and left that of Archb. *Rinuccini* (d. 1582), de' *Medici* (d. 1660). On the pillar of Christ and the *Maries* by *Bernardo* s are attributed to *Mich. Angelo*, the he large altar-pieces are by *Lomi*, her masters of the 16th cent.; the id 18th centuries. The Pulpit, by ured. The swaying of the bronze first to have suggested to *Galileo* pillar of the nave on the right, St. is a *Madonna* by *Perino del Vaga*. zht, *Madonna*, by *Perino del Vaga* and *antoni*, which contains a sarcophagus y a follower of *Cimabue*; the relief cesco *Mosca* (about 1600). A niche ontains an ancient statue of *Mars*, he *Madonna* and *Child* which adorn ce were designed by *Michael Angelo*. stalls, with apostles, landscapes, *Majano*. The two angels in bronze *Bologna*. The high-altar, overlaid n 1774, was restored in 1825. Above *Bologna*. The two episcopal thrones x reliefs by masters of the school of

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Bonannus of
by Tommaso Pisano in
like the Baptistery are surrounded
colonnades. Owing to its remarkable obliqu-
of the perpendicular (height 179 ft.), it is usually known as the
Leaning Tower. The question whether this peculiarity was
intentional or accidental has frequently been discussed. The most
probable solution is that the foundations settled during the progress
of the structure, and that, to remedy the defect as much as pos-
sible, an attempt was made to give a vertical position to the upper
part. Galileo av
in making his ex-
* View from the
to the W., and
staircase of 294 steps leads to the top. Permission is only accord-
ed to a party of not fewer than three, but if necessary the cus-
todian (50 c.) will provide a third person (15-20 c.). The tower con-
tains seven bells, the heaviest of which, weighing 8 tons, hangs on
the side opposite the overhanging wall of the tower.
The **Campo Santo** (Pl. 16), or **Burial Ground**, was founded
by Archb. Ubaldo, 1188-1200 (open daily from morning till
dusk; visitors knock at the door to the left; 25 c. to the cus-

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PISA.

Campo Simio.

After the loss of the Holy Land the archbishop-loads of earth hither from Mt. Calvary, in or might repose in holy ground. The structure churchyard was begun in 1278 by order of the city, and completed in 1283 by Giovanni Pisano. It is 138 yds. in length, 57 ft. in height. Externally there are 43 flat and 44 pilasters, the capitals adorned with figures. In the interior there is a spacious hall, the two entrances is a marble canopy, with a Madonna and child, and two windows of which, with their beautiful tracery, look upon a green quadrangle. Three chapels adjoin the oldest is to the right of the entrance, in the 15th century, unfortunately in bad preservation. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the right of
doubting Thomas, Resurrecti-
supposed to be *St. Paul*, and

On the S. WALL, "Trium-
phose who are devoted to earth-
self-denying (on the left as at
the chase are suddenly reminded by three open
of human pleasures). The "Last Judgment
celebrated), attributed by Vasari to Andrea
etars, attributed by the same authority to Bernardo
ive been pronounced by modern investigators not
see masters. — Next is the life (temptations and miracles) of the holy
mits in the Theban wilderness, by Pietro and
as (about 1840, the two preceding paintings
sire). — Between the two entrances, the life of S.
of Pisa; the three upper scenes (conversion
oy to Palestine, victory over temptation, retirement to a worldly life,
pleted by Andrea da Firenze in 1877 (erroneously attributed to Simone
and others), the three lower and better-executed scenes (return
Palestine, miracles, death, and removal of his body to the cathedral
is, the last much injured), were painted by Antonio Veneziano about
— Then, above, scenes from the life of St. Potitus, admirably poured and executed;
general, fighting against the heathens, receives a flag of victory;
the Archangel Michael, but is afterwards condemned and executed);
scenes from the life of St. Potitus, admirably poured and executed);
about 1880, but now almost obliterated. Next, the history of Job,
casco da Volterra (erroneously
is work, but in bad pro-
the W. wall no painting
e N. WALL the histor
r holding the world in
series, Creation of a
Abel. Building of th
vicio of Orvieto, about
The lower series and
no Gossoli of Florene
d Testament, admirab

and drunkenness (with the *Corpus Domini* of Pisa, or scandalous female spectator), the Curio of Pisa, the Tower of Pisa (with portraits of celebrities of that period, *Costantino de' Medici* his son *Pietro* and his grandsons *Laurenzo* and *Giuliano*), the *History of Abraham*, Isaac, Jacob and Leah, Joseph, Moses and Aaron, Fall of the walls of Jericho, History of David, Solomon and the Queen of Sheba, this last much injured. Bonvicini himself was interred below the history of Joseph. The best of these frescoes, the *Visage*, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the shortcomings of the others, however, the mosaic has moments of luck, and they reveal occasional pretty episodes and fair bits of composition (C & C).

Sculptures and Monuments. S Side. In the left corner 131 132 *Incarnations in honour of Jesus and Lucius Caesar, grandsons of Augustus*. XL Roman sarcophagus with the rape of Proserpine, on which is placed a fine head of M. Agrippa in basalt. V Early Christian sarcophagus with a representation of the Good Shepherd (2nd or 3rd cent). - 14 Column with mutilated statue of the Madonna, of the later period of the School of Giovanni Pisano. VIII Fragment of a sarcophagus with fine Hecateonelian representation. - To the right of the entrance, AA Monument of the oculist Andrus Varca (d 1838) by *Terzoldi*, Tobias curing his father's blindness. - 22 Madonna and Child with six saints below them the history of Christ by *Tommaso Pisano*. 11 Tombstone of Count Alighieri (d 1764) erected by *Frederick the Great*. In front of the last 47 Carities above the four cardinal virtues and the four Evangelists, by *Giovanni Pisano*.

W End. 7 Ancient palm frieze with dolphins and tridents. XI Large ancient bath, lately used as a sarcophagus. AB Virgin and Child by *Giovanni Pisano* (mutilated). 26 Monument of Count della Gherardesca (14th cent). Memorial tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. Monument of Carlo Mattioli the natural philosopher by *Dupré* (d 1879), monument of Giorgio Legnoli, the surgeon by *Alighieri*. - 34 Monument of Emp. Henry VII of Luxembourg, protector of Pisa as a portion of the gift of his statue (1313 at Buonconsiglio) of the school of Giovanni Pisano. In front of the statue of Giovanni Pisano by *Salvi*. On the wall above the chains of the ancient baroque of Pisa captured by the Genoese in 1652, parts of them were given to the Florentines who suspended them at the entrance of the Raptory at Florence but were restored to the Pisans in 1848, the second chain was restored to them by the Genoese in 1883. All XII Two Roman sarcophagi with Etruscan riverine urns placed on them. 31 of *Carone* by *Dupré*. 11 Sarcophagus of Bishop Ricci (d 1118), of the earlier Pisan school. - 30 Madonna attributed to *Orsagius*. 32 On a broken column, a marble vase with fine Hecateonelian representation, from which Niccolò Pisano borrowed some of the figures in his *Presentation in the Temple* on the pulpit in the Raptory. - 33 Tomb of the famous Prof. *Leo Pignotti* (d 1812).

R Side. 57 Large Greek Relief from a tomb. - XIV Roman sarcophagus. 52 Virgin and Child by *Giovanni Pisano*. - a in terracotta, from the church del Carmine at Florence which was sent to *Giusto*. On the left the tombstone of *Ligo* C. - Further on, 78 Beautiful head of a young girl. 35 Head of *Pisto*. XIX Sarcophagus with the myth of the bust of *Isotta* of Rimini by *Stefano da Pisano*. XX Sarcophagus with the myth of the presentation of *Bacchus*. XXI Sarcophagus in *Vasari* *Niccolò Pisano* *Epipolus* and *Phaedra*, from which according to *Vasari* *Niccolò Pisano* copied several figures for his pulpit the remains of the Countess *Beatrice* (d 1178), mother of the celebrated *Matilda*, were subsequently deposited here. XXV Sarcophagus with children gathering fruit in the chapel of the tombstone of Cardinal *Marino* (d 1345). XXIX Sarcophagus with the myth of *Actaeon* in the corner. - 125 Sitting statue, supposed to be the Emp. Henry VII.

surrounded by four of his counsellors. — XXX. Sarcophagus with the hunt of Meleager. — XXXII. Sarcophagus with a battle of barbarians. — XXXIII. Sarcophagus with a representation of the nine Muses.

E. END. 134. Griffin in bronze with Coptic inscriptions. — Sarcophagus of Ph. Dezio (d. 1535) by *Stagi*. Statue of Leonardo Fibonacci by *G. Pagganucci*. — 136. Pedestal with the seven arts, bearing a saint with a pair of scales, by *Giovanni Pisano*. — Monument of Count Mastiani, with the sitting statue of his inconsolable widow, by *Bartolini*, 1842. — Beyond it the large monument of Gregory XIII. (d. 1585). 139, 141. Etruscan altar with rams' heads at the corners. — Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. — Statue of Niccolò Pisano by *Salvini*. — Monument of the minister Salvagnoli by *Fantacchiotti*. — By the inner wall of the passages are a number of Roman and rude early Christian sarcophagi (e.g. LXXVI. and LXXVII.). — In the open space between the arcades two antique fountain-spouts.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be amply rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

The central part of ancient Pisa, and the forum of the republic, is now the PIAZZA DEI CAVALIERI (Pl. D, 3), formerly *degli Anziani*, which was remodelled in the 16th and 17th centuries. In this piazza rises —

S. Stefano ai Cavalieri (Pl. 18), the church of the knights of the Order of St. Stephen, begun from designs by *Vasari* in 1565; interior completed 1596; façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristoforo Allori*, *Jacopo da Empoli*, and others. On the 2nd altar to the left a Nativity by *Alessandro Allori*: 'Quem genuit adoravit', a finely-conceived work, 1564. Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church, altered by *Vasari*, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of the Grand-Duke Cosimo*, designed by Giov. da Bologna and executed by Francavilla (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which *Archb. Ruggieri degli Ubaldini* caused *Count Ugolino dei Gherardeschi* with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his *Inferno*.

The neighbouring church of **S. Sisto** (Pl. 36; C, 3) was founded by the Pisans to commemorate several of their victories on the day of S. Sisto, 6th Aug., 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

On the right, in the VIA S. FREDIANO (No. 972), leading from the Piazza dei Cavalieri to the Arno, is the old *Accademia delle*

Belle Arti (Pl. 1; D, 3), founded by Napoleon in 1812, and recently transformed into a *Scuola Tecnica-Industriale*. The second floor contains a chronologically-arranged collection of pictures, chiefly of the earlier Tuscan schools. It is, however, of little value to the student of art, as Messrs. Crowe and Cavalcaselle and other authorities deny the accuracy of most of the names attached to the paintings.

Room II. *Barnaba da Modena*, Madonna in trono (1370); *Francesco Traini*, St. Dominic; *Simone Martini* (?), Part of a large altar-piece. — Room III. Old drawing after *Benozzo Gozzoli's* fresco of the 'Queen of Sheba visiting Solomon' in the Campo Santo (p. 347). In the centre, a Gothic candelabrum. — Rooms IV., V., and VI. contain works by masters of the end of the 15th and of the 16th century. Also in Room IV., a Madonna by *Sodoma*; in Room VI., a *St. Catharine*, by a Flemish painter. — Room VII. Sketches of the pictures in the cathedral, old missals and breviaries, tapestry. — Room VIII. Portraits of the ladies of the old grand-ducal court. — On the staircase: Portraits of the Grand-Dukes of Tuscany.

Farther on are *S. Frediano* (Pl. 23), with ancient columns in the interior, and the University (p. 350).

In the N.E. QUARTER of the town the churches of *S. Caterina* and *S. Francesco* deserve notice.

S. Caterina (Pl. 17; E, 2), which was erected about 1253, possesses an interesting Pisan façade in the Gothic style.

INTERIOR. To the left of the entrance the monument of Archbishop *Simone Saltarelli*, by *Nino Pisano*, 1342. Altar-piece (3rd on the left) of *St. Thomas Aquinas*, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolommeo* and *Mariotto Albertinelli*.

The church stands in a pleasant piazza, shaded with plane-trees, and embellished with a *Statue of the Grand Duke Leopold I.* (d. 1792), in Roman garb, by *Pampaloni*, erected in 1832.

S. Francesco (Pl. 10; E, F, 3) contains frescoes in the choir by *Taddeo Gaddi* (1342). Its cloisters are richly embellished with columns dating from the close of the 15th cent. Handsome campanile.

In and near the LUNG-ARNO are several other interesting buildings with which we may terminate our walk. In the Via del Borgo, close to the Ponte di Mezzo (p. 343), rises —

S. Michele in Borgo (Pl. 29; E, 4), a church in the Gothic style of the 13th cent., which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), with an ancient crypt, supposed to occupy the site of a heathen temple.

The mosaic flooring in *S. Pierino* (Pl. 32; E, 4) is of early Christian origin, and some of the columns are antique.

In the Lung-Arno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), attributed to *Michael Angelo*, and occupied by Lord Byron in 1822.

In the Lung-Arno Regio (to the W. of the Ponte di Mezzo) rises the **Palazzo Agostini*, a fine Gothic brick edifice of the 15th cent., on the ground-floor of which the Caffè dell' Ussero is now

established. — (Opposite to it, on the left bank of the river, is the Loggia de' Banchi; see below.)

Farther on is the *Palazzo Lanfreducci* (Pl. 47), now *Uppesinghi*, designed by *Cosimo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'. It contains a small collection of pictures (including *Guido Reni's* 'Divine and Earthly Love') which are offered for sale.

To the N. rises **La Sapienza** (Pl. 58; D, 4), or the *University*, a large edifice of 1493, extended in 1543, with a handsome Renaissance court. The *Library* contains 50,000 vols. and several valuable MSS. (including the famous Statuto di Pisa, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 60 professors, and attended by 600 students. The celebrated *Galileo* was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History*, founded in 1590, chiefly illustrative of the ornithology and geology of Tuscany, and the **Botanical Garden* (both in the Via S. Maria, Pl. 37; C, 3), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*.

S. Nicola (Pl. 11; C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine Abbey, has an obliquely placed *Campanile*, which contains an admirable winding-staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, 1595, by a pupil of Giambologna.

On the LEFT BANK OF THE ARNO is situated —

***S. Maria della Spina** (Pl. 26; C, 5), so called from a fragment of the veritable 'Crown of Thorns' preserved here, an elegant little church in the Pisan Gothic style, erected in 1230 by the senate and the noble families Gualandi and Gattosi, for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of *Andrea Pisano* (key kept at the opposite house, No. 22). The church has recently been skilfully restored.

Passing the new *Ponte Solferino* (p. 343), we proceed towards the Porta a Mare, at the end of the town, near which rises —

***S. Paolo a Ripa d'Arno** (Pl. 31; B, 6), dating from the 12th or 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly-preserved frescoes of 1400.

Near the Ponte di Mezzo (see above, and p. 343; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 39), erected in 1605 by *Buontalenti*, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 39; formerly Gambacorti). The latter contains the newly-arranged *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise 15,994 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur de Lion in 1192, and others of very early date; catalogue kept by the custodian).

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The octagonal church of *S. Sepolcro* (Pl. 35; E, 5), dating from the 12th cent., is now entirely restored. — A house on the Lung-Arno Galileo, farther on, bears a tablet recording that the great astronomer *Galileo Galilei* was born there (in 1564, d. 1642).

The only relics of ancient *Pisae* are remains of baths (*Bagni di Nerone*) near Porta Lucca (Pl. D, 1). The house where they are to be seen is indicated by an inscription.

Environs. Outside the Porta Nuova, between the Maltraverso Canal and the right bank of the Arno, about 1½ M. in the direction of the sea, is situated the *Cascine S. Rossore*, a farm founded by the Medici, with fine plantations of pines, now a royal shooting-lodge.

On the coast, about 1½ M. farther, lies *Il Gombo*, an unpretending sea-bathing place, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His friend Byron afterwards caused his remains to be burned, and the ashes deposited near the pyramid of Cestius at Rome.

The *Monti Pisani*, a range of hills to the E., are very picturesque; among them, about 5 M. from the town, in the *Valle dei Calci*, lies *La Certosa*, or the Carthusian Abbey, a fine structure of the year 1367, with church and cloisters, restored in 1814. — To the right above it is *La Verruca*, a mountain 1765 ft. above the sea-level, crowned with ruins of a castle of the 15th cent. and commanding a delightful prospect.

About 3 M. S.W. of Pisa, on the old post-road to Leghorn, to the right of the railway, in the direction of the Arno and opposite S. Rossore, is situated the ancient basilica of **S. Pietro in Grado*, erected before the year 1000, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are of the 14th century. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

52. From Pisa to Florence by Lucca and Pistoja.

61 M. RAILWAY in 4-4½ hrs. (fares 8 fr. 60, 5 fr. 90, 4 fr. 10 c.; express 9 fr. 5, 6 fr. 35 c.). The express is joined at Pistoja.

The line intersects the fertile plain between the Arno and Serchio. — 3¾ M. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°). Many Roman antiquities have been found here. At (5½ M.) *Rigoli* the line approaches the *Serchio*, and beyond (8 M.) *Ripafratta* describes a complete semicircle round the beautifully-formed *Monte S. Giuliano*, which, as Dante says (*Inferno*, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 13 M. *Lucca*.

Lucca. — **CROCE DI MALTA* (Pl. a; C, 2, 3); **L'UNIVERSO* (Pl. b; D, 3); *CAMPANA*, or *POSTA* (Pl. c; C, 3); *ALBERGO* & **TRATTORIA CORONA*, in the *Via Pozzotorelli*, near the *Piazza Grande*; *ALB. & RISTOR. DEL SOLE*, well spoken of.

Lucca, formerly the capital of the duchy of that name and now of a province, with 21,300 inhab. (incl. suburbs, 68,600), is an antiquated place situated in a fertile plain, with well-preserved

From Pisa

fortifications, and many interesting churches. 'Lucca Industriosa' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods. The Oriental *fes* is largely manufactured here and exported to the Levant. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman *Luca*) was founded at a very early period. It first belonged to Liguria, afterwards to Etruria, at the time of the first Punic War, when it was a *municipium*. In B.C. 56, Julius Caesar, who was then governor of Gaul, held a conference here with the *Senatus*, who had been associated since B.C. 6 with the administration of the Roman empire. The splendour of Lucca at that period is still shown by the *Amphitheatre* near S. Frediano. Lucca belonged successively to the Guelphs and Ghibellines, and in the 12th century it became a duchy, and in the 13th century the Guelphs and Ghibellines impaired its power, so that in 1314 it was compelled to submit to the rule of Arezzo, the warlike governor of which was Uguccione. In 1314, and in 1325, he was defeated at *Gentuccia* (Purgatorio xxiv. 23), but in very flattering terms (Inferno x. 104). Lucca fell in 1325 into the hands of *Castrani degli Interminelli* of Lucca. On 23rd Sept. 1325 he defeated the *Castrani* at *Pistoia*. In 1327 he was nominated imperial governor of the *March of Ancona*. On his death in 1328, his master was *Martino della Scala*, of Pisa, but in 1369 purchased it for 800,000 fl., and remained independent until 1799. In 1805 Napoleon gave it to *Luigi Bacciocchi*; in 1814 it came into the hands of the house of Bourbon, who in 1815 gave it to the *King of Sardinia*.

In the History of *Medieval Architecture*, Lucca played an important position at the close of the 11th century. *S. Frediano* and *S. Michele* were built in the 11th century, though probably little more than the columns in *S. Frediano*, 11th century. The columns in *S. Frediano*, 11th century, are antique. The rivalry with Pisa, was again renewed in the 13th century, and churches were altered and new ones built. Towards the end of the 13th century, one of the most pleasing sculptures was produced, and numerous works of the best pictures of that period, and gentle character, contrasted with the pictures of *Fra Bartolommeo*, now removed to the *Palazzo Pubblico*.

Immediately on quitting the ramparts, to the right, the

*Cathedral of *S. Maria* in the Romanesque style (Pope Alexander II.), but with a sumptuous façade. The work was begun in 1308. The beginning of the 13th cent. Over the small door is *St. Regulus*, from the Cross on the left by *Niccolò Pisano*.

the Magi, of Pisano's school. The church is entered by three doors of carved wood, that in the centre being the finest.

The INTERIOR, in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 39, and nave 28 yds. in width, has a clerestory (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally (transept apparently narrower than projected); and it received various Gothic additions in the 14th cent., especially in the arches of the transept. Above the aisles are galleries. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side-windows is modern, those in the choir by *Pandolfo di Ugolino da Pisa*. — 1st Altar on the right, Nativity by *Passignano*; 2nd, Adoration of the Magi, *F. Zuccherò*; 3rd, Last Supper, *Tintoretto*; 4th, Crucifixion, *Passignano*; *Pulpit by *Matteo Civitali* (1498). — In the SACRISTY a *Madonna with SS. Clement, Peter, Paul, and Sebastian, with predella by *Dom. Ghirlandajo*. — **La Croce dei Pisani*, beautifully executed in 1350 by *Bettuccio Baroni*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day).

The RIGHT TRANSEPT contains the beautiful marble *Monument of Pietro a Noceto, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the right, is the portrait of Count Domenico Bertini (1479); also in the following CAPPELLA DEL SAGRAMENTO (enclosed by a railing) two *Angels in an attitude of adoration and (adjoining the choir) the *Altar of St. Regulus, with St. Sebastian and John the Baptist and beautiful basreliefs (1484). To the left of the choir the 'ALTAR OF LIBERTY', which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divi tutelariibus*), with a Resurrection by *Giov. da Bologna* (1579). On the wall St. Petronilla, by *Daniele da Volterra*. In the following CAPPELLA DEL SANTUARIO, a Madonna with SS. Stephen and John by *Fra Bartolommeo* (1509): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (*C. & C.*). The decorations of the pilasters are by *Civitali*. — The LEFT TRANSEPT contains the *Sarcophagus of Ilaria del Carretto (d. 1405), by *Jacopo della Quercia*, 'the earliest work that can be unreservedly described as Renaissance'.

In the NAVE is *IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix in cedar-wood, said by tradition to have been made by *Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Civitali*.

In the LEFT AISLE, 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Ligozzi*. — Over the 2nd altar, Presentation in the Temple, by *A. Allori*. On the left of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo, frescoes by *Cosimo Rosselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

S. Giovanni (Pl. 4; D, 3), near the cathedral, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animals on the right and left. In the interior the flat coffered ceiling is

supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the left aisle a monument to Giov. Farina (d. 1847). — Adjoining the left transept is a venerable *Baptistry*, the roof of which was renewed during the Gothic period.

A few paces from this church is the **PIAZZA GRANDE** (Pl. C, D, 3), where a *Monument* by *Bartolini* was erected to the Duchess Marie Louise in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32.

In this piazza is situated the **Palazzo Pubblico** (Pl. 10; C, 3), formerly *Ducale*, begun in 1578 from designs by *Ammanati*, but still incomplete. On the first floor is a *Picture Gallery* (open daily 10-2, closed on Sundays and festivals).

I. Room: 7. *Guido Reni*, Crucifixion; 20. *Tintoretto*, St. Mark releasing a slave; 22. *Tintoretto*, Portrait; 29. *Borgognone*, Battle; 34. *Marco di Tiziano*, Madonna with Christ and St. Catharine. *39. *Fra Bartolommeo*, Madonna della Misericordia, with portraits of the Moncalieri family, of 1515 (formerly in S. Romano): — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiae unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' (C. & C.). — 44. *Andrea del Sarto*, Holy Family (replica in the Palazzo Pitti); 50. *Ligozzi*, Madonna appearing to S. Dominicus. *59. *Fra Bartolommeo*, God the Father with Mary Magdalene and St. Catharine of Siena, 1509 (formerly in S. Romano): — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' (C. & C.). — 72. *Sedoma*, Christ. — II. Room: 1. *Domenichino*, Samson; 8. *Bronzino*, Portrait; 13. *Tintoretto*, Portrait — III. Room: 3. *Beccafumi*, Moderation of Scipio; *Vasari*, 6. St. Eustace, 7. Mary treading serpents under her feet, 8. St. Blaise. — The other rooms contain modern pictures by *Michele Ridolfi* (of Lucca, d. 1853), *Nocchi* (*Aurora*), *Gioannetti*, *Camuccini*, and others.

Not far from the Piazza Grande (in the Via della Rotonda, the first side-street to the right) is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns. — A little farther on, also in the Via della Rotonda, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated —

S. Romano (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. At the back of the high-altar is the monument of St. Romanus, with a *Pietà* above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali*.

We now return to the Piazza Grande, and proceed to the left to the venerable church of —

S. Michele (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda, with an over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel

with brazen wings. The row of columns on the S. side was added in 1377. 1st Altar on the right: Madonna in Trono by *Filippino Lippi*. — The *Palazzo Pretorio*, in the style of the 15th cent., is also situated in the Piazza S. Michele. — Opposite the S. side of the church rises the statue of *F. Burlamacchi* (d. 1548), by Cambi, erected in 1833.

On the N. side of the town is situated —

***S. Frediano** (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are ancient.

The ***CAPPELLA DI S. AGOSTINO** (2nd to the left) contains two old *Frescoes by *Amico Aspertini*, a pupil of Francia, judiciously retouched by *Michele Ridolfi*. On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 353), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, S. Frigidiano miraculously checking an inundation of the sea. — In the **CAPPELLA DEL S. SAGRAMENTO** (4th to the left), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis* (? *Jacopo della Quercia*; 1422). Opposite, over the altar to the right behind the pulpit, is the *Coronation of Mary; below are king David and Solomon, St. Anselm, and St. Augustine, by *Francesco Francia* (covered). At the foot of the picture are four scenes from the history of the Augustinian Order. The 2nd chapel on the right from the entrance contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (*Inferno* xxi. 28); in the church, in front of the chapel, is the ancient font, with unexplained representations by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo Civitelli* or his brother *Niccolò*; at the back of the first, Annunciation, heads of angels, children, and rich garlands by the *della Robbia*. On the wall of the entrance, to the right of the door, a Madonna and Child by *Amico Aspertini*; to the left, the Conception by *Rid. Ghirlandajo*, both *al fresco*.

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the right or left reach an entrance to the *Piazza del Mercato* (Pl. D, 2), the houses enclosing which are built upon the foundations of a Roman **Amphitheatre** dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) 87½ by 58 yds. — Remains of an ancient theatre are also shown near the church of *S. Maria di Corte Landini*.

To the E. is situated *S. Francesco* (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and the celebrated Castruccio Castracani (d. 1328). It is now used as a military magazine.

Among the numerous charitable institutions of Lucca may be

mentioned the *Deposito di Mendicittà* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with a lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. — Of the *Libraries* the most interesting are the *Archiepiscopal*, containing 20 valuable MSS. and 400 rare editions, the *Library of the Chapter* with about 500 MSS., and the *Biblioteca Reale*, in the *Via S. Giorgio*, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing. The *Archives* are also very valuable.

A spare hour should be devoted to a *WALK ON THE RAMPARTS, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of *Charles III. of Spain* (Pl. 15; B, 3), erected by his grand-daughter the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant café (Pl. C, 4).

The ENVIRONS of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the (3 M.) royal **Villa di Marlia*, with its beautiful grounds, fine points of view, and fountains, resembling Marly at Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads by the *Porta S. Maria* (see below).

On the road to Viareggio, about 6 M. to the W., near the *Lake of Massaciuccoli*, are situated the Roman ruins known as the **Bagni di Nerone*, with beautiful environs. — The *Aqueduct* to the S. of Lucca, with its 459 arches, recalling the Campagna of Rome, is worthy of notice.

About 15½ M. to the N. of Lucca, in a hilly district, lie the BATHS OF LUCCA (diligence from June to September several times daily in 2½ hrs., fare 3 fr.; carr. in 2 hrs., fare 15 fr.). We quit the town by the *Porta S. Maria* (Pl. E, 1). The excellent road was constructed by the Princess Elisa. A road to the right diverges to the *Villa Marlia* (see above). Farther on we reach the *Serchio*, a stream which is generally very low in summer, but sometimes swells to a violent torrent, and is confined by embankments for a long distance. The road ascends the left bank of the stream, and passes the village of *Moriano*. We now traverse charming hill-country, passing the opposite villages of *Val d'Ottavo*, *Diecimo*, and *Borgo a Mozzano*. Immediately above Borgo is the bridge *della Maddalena*, which is said to have been built in 1322 by Castruccio; it is sometimes called the *Ponte del Diavolo*, from the peculiarity of its construction, and is hardly practicable for carriages. About 1 M. beyond it the road enters the valley of the *Lima*, another stream which is nearly dry in summer, and which is crossed near *Farnoli* by a suspension-bridge constructed in 1860. Between this point and the baths there are roads on both banks of the river.

The *Bagni di Lucca*, which were known in the middle ages, with springs varying in temperature from 86° to 129° Fahr., consist of several different villages in the valley of the *Lima*, connected by shady walks, and containing 9200 inhab. PONTE A SERREGLIO, the chief of these villages, which we reach first, is picturesquely situated on the bend of the rivulet, and contains the post-office, and the best hotels, baths, and lodging-houses. (**Pagnini's Hôtel d'Europe et d'Amérique*, R. 3, D. 4, L. and A. 1½, 'pension' 8 fr.; **Pera's Hôtel New York*, and *Grand Hôtel des Bains de Lucques*, formerly *Croce di Malta*, similar charges; charges lower in September. *Cafés Posta* and *Italia*, in the *Piazza del Ponte*. *Casino*, with billiard, reading, and ball rooms. *Physicians*, Dr. Giorgi and Dr. Marchi.

Chemist, Lencioni. Shops poor.) Adjoining the Hotel Pagnini on the Lima, is the royal casino *Ridotti*. A little farther on, at the entrance to the side valley, is the *Nuovo Ospedale*, built by Prince Demidoff.

Beautiful avenues ascend gradually from the Ponte a Serraglio to the villages of VILLA (1 M.; **Hôtel Vittoria*; *Hôt. du Parc*, 'pens.' 6-8 fr.; *Pavillon*; *Queen Victoria*, all with gardens; Betti, English chemist), and BAGNI CALDI (¾ M.; pleasant apartments; physician, Prof. Carina of Pisa). — To the baths of Lucca belong also the establishments of *Bernabò* (comfortable; named after an inhabitant of Pistoja cured here in the 16th cent.), *Docce Bassi*, and *S. Giovanni*. The quietest and pleasantest apartments are to be hired at the *Bagni alla Villa*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut trees, and is a healthy summer-residence, affording pleasant walks. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, and to the watch-tower of *Bargilio* (on donkey-back; fatiguing), which on clear days commands an extensive view over land and sea. — *Boscungo* (p. 333) may be reached hence in about 6 hrs. (carr. and pair 40-45, including an extra horse for ascending the hill).

The RAILWAY TO PISTOJA at first traverses the plain to the E. A little to the S. lies the *Lago di Bientina*. 19 M. *Porcari*; 22 M. *Altopascio*; 25 M. *S. Salvatore*.

27½ M. *Pescia* (Posta), a small town, situated about 1½ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The *Cathedral* has remains of a façade of 1306 and a fine monument of *Baldassare Turrini* by *Raffaele da Montelupo*, a pupil of Michael Angelo. 30 M. *Borgo a Buggiano*.

32 M. *Monte Catini* (**Grand Hôtel de la Paix*, R. from 3, D. 5, B. 1, A. 1 fr., L. 60 c.; **Laconda Maggiore*, similar charges; *Alb. Gabbrielli*, less expensive; also numerous pensions), where *Ugucione della Faggiuola* (p. 352) defeated the Florentines on 29th Aug., 1315. The warm baths *Bagni di Monte Catini* (**Corona d'Italia*, 'pens.' 8 fr.) in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the *Nievole*. — 33 M. *Pieve a Nievole*. To the right, *Monsummano* on a conical eminence, with warm springs, and a *Monument to Giuseppe Giusti*, erected by *Fantacchiotti* in 1879. Near it is a *Grotto* with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. (The arrangements are very primitive, and patients are therefore recommended to take apartments at Monte Catini, 1½ M. distant, see above.) — The train now passes through a tunnel and reaches (36½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 40½ M. *Pistoja*.

Pistoja. — ALBERGO DI LONDRA & DEL GLOBO, R. 2½, D. 4 fr., with tolerable trattoria; ALB. REGINA D'INGHILTERRA; both in the Piazza Cino. — ALBERGO & TRATTORIA ROSSINI, Via Cavour, opposite the church of S. Giovanni, unpretending. — *Caffè del Globo*.

Cab with one horse 60, with two horses 80 c. per drive; to or from

the station 1 fr.; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Pistoja, an ancient town with 13,500 inhab. (commune 54,000), is loftily situated in the vicinity of the *Ombrone*, a small tributary of the Arno, in a fertile district. It has broad, well-built streets, and important manufactories of guns and iron-wares. Pistols are said to have been invented at Pistoja, and thence to derive their name.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (*Inferno* xxiv. 148), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet *Cino*, a contemporary of Dante, and of the satirist *Niccolò Forteguerri* (1674-35), author of the *Ricciardetto*.

In the HISTORY OF ART, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *S. Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Gruamons* and *Adeodatus*). After the 14th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

We follow the *Via Cino*, leading from the station and intersecting the *Corso Vittorio Emmanuele* at a right angle, as far as the *Piazza Cino*, and turning here to the right into the *Via Cavour*, soon reach the old Romanesque church of —

S. Giovanni Fuoricivitas (*Evangelista*; Pl. 1), erected about 1160, with a somewhat overlaid facade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by *Gruamons*, as an inscription on the architrave records (12th cent.).

INTERIOR. On the right is the **Pulpit*, adorned with ten reliefs on the three sides by *Fra Guglielmo*, a pupil of *Niccolò Pisano*, about 1270, the series beginning to the left with the Annunciation, Conception, etc.; in front, the symbols of the evangelists; on the left, a handsome basin for holy water by *Giovanni Pisano*, with figures of the virtues at the four corners. On the right, the **Visitation of Mary*, a life-size group in terracotta, by *Andrea della Robbia*.

Opposite the church is the *Pal. Panciatichi-Ceseli*. — Following the *Via Cavour*, and diverging from it by the *Via S. Matteo*, the third side-street to the left, we reach the PIAZZA. On the right rises the —

***Cathedral of S. Jacopo** (Pl. 2) of the 12th cent., remodelled in the 13th, with a tribuna added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th cent.). Over the principal entrance a good bas-relief in terracotta

(Madonna surrounded by angels) by *Andrea della Robbia*. The barrel-vaulting was adorned with coffering and rich garlands in terracotta by *Luca della Robbia*.

taste in 1838-39, consists of nave and aisles borne by sixteen columns and two buttresses. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Ferrucci da Fiesole* (d. 1526); to the left the tomb of Bishop *Alto*, with reliefs by *Andrea Pisano* (?). To the RIGHT of the entrance is the Monument of the jurist and poet *Cino da Pistoja* (d. 1336), by the Sienese master *Cellino di Nese* (1337). The basrelief represents *Cino* lecturing to nine pupils, among them *Petrarch*, who afterwards composed a sonnet on his death, exhorting the women to mourn for *Cino* as the poet of love. — To the LEFT of the entrance the Monument of Cardinal *Forteguarra*, with bust and high reliefs, by *Verrocchio* (1474) and *Lorenzetto*. — The CAPPELLA DEL SACRAMENTO (left of the choir) contains a Madonna with St. Zeno by *Lorenzo di Credi* (d. 1513), the finest and oldest of his altarpieces, the figures strongly reminiscent of Da Vinci (C. & C.). High relief bust of Bishop *Donato de' Medici* by *A. Rossellino* (1475) — Over the HIGH ALTAR a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir-

stalls. — In the CAPPELLA S. JACOPO (right of the choir) a rich **Silver Altar* executed in the 14th and 15th cent. (covered); in a niche above is a sitting statue of St. James, surrounded by apostles and prophets, wrought in silver, and gilded, by *Simone di Ser Memmo* and other masters, in the middle of the 14th cent.; below is a large-silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* of Pistoja (1316); the wings consist of ten reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1357) and on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 446 lbs. of silver are said to have been used in the execution of this work of art. — The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower, called Torre del Podestà, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal **Battistero* (*San Giovanni Battista*; Pl. 3), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal is also worthy of notice.

Adjacent is the **Palazzo Pretorio* (Pl. 4), formerly *del Podestà*, a building of the 14th cent., now containing the courts of justice. The quadrangle is enclosed by four round arches; the arcades are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.*

The piazza is adorned with a *Statue of Cardinal Forteguerri* (Pl. 5), erected in 1863. — Opposite the Pal. Pretorio is the *Palazzo del Comune* (Pl. 6; originally degli Anziani), erected in the Italian Gothic style in 1294-1385, with a vestibule. In the interior are frescoes by *Gianicola* and his pupils, and a relief in marble of the school of Verrocchio, 1484, representing **Angels with armorial bearings*.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit the church of *S. Bartolommeo in Pantano* (Pl. 7), a Lombard edifice with open roof, borne by twelve columns, with very varied capitals, and two buttresses. The sculptures on the façade by *Rudolfinus* represent Christ and the Apostles, 1167; pulpit, borne by two lions, and the statue of the sculptor, with eight reliefs from the history of Christ, by *Guido da Como*, 1250. — The Via Porta Guidi to the right leads hence to the —

Ospedale del Ceppo (Pl. 8), erected in 1277, and afterwards restored, with a long **Frieze* consisting of reliefs in terracotta, col-

oured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues; below, the Annunciation, Madonna in glory, and Conception, in medallions, by *Giovanni, Luca, and Girolamo della Robbia*, 1525-35. — We now pass the Ospedale by the Via delle Pappè to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and then the first side-street to the right, to —

***S. Andrea** (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adodat frater eius' (*Gruamons* and *Adeodatus*, 1160; see p. 358). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

INTERIOR. The narrow nave and aisles are supported by twelve columns and two pillars. The **Pulpit* with its numerous figures by *Giovanni Pisano*, 1298-1301, a copy of that executed by his father at Pisa, is a hexagon with reliefs from the Old Testament on five sides: Crucifixion, Last Judgment, Adoration of the Magi, Nativity, Slaughter of the Innocents; below these are six figures of sibyls and prophets borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

Turning to the right we enter the Via S. Prospero, and turning again to the right we reach the Piazza S. Francesco with —

S. Francesco al Prato (Pl. 10), an Italian-Gothic church of 1294, with paintings by *Margaritone* and other masters. The chapter-house is adorned with frescoes of scenes from the life of St. Francis, attributed by Vasari to *Puccio Capanna* (perhaps by *Giovanni Cristiani*, 14th cent.). Keys at the Palazzo del Comune. — We return by the Via Giuseppe Mazzini and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945) to the Piazza Cino, and proceed by a side-street to the right to —

S. Maria dell' Umiltà (Pl. 11), with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante, the dome by *Vasari*. A fine oblong vestibule, adorned with frescoes by *Vasari* relating to the miracle-working Madonna in the church, leads to the handsome octagonal interior, with its elegant Corinthian wall-pilasters in several stories, and pictures by *Gerino* and others.

On the way back to the station is —

S. Domenico (Pl. 12), in the Corso Vitt. Emmanuele, erected in 1380.

INTERIOR. 2nd Altar on the right: Madonna and Child, al fresco, by *Fra Paolino da Pistoja*. Right Transept: *Cappella Rospigliosi*, with monuments of the family, and the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*. To the left in the CHOR, St. Sebastian by *R. Ghirlandajo*. 2nd Altar on the left, Crucifixion with saints; 3rd Altar on the left, the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. Between the 4th and 6th Altars on the left, monument of the jurist Filippo Lazari (d. 1412), by *Bernardino di Matteo Fiorentino*, 1464. — The CLOISTERS were decorated with paintings by *Sebastiano Veronese* and others, 1596.

Farther on in the same street, to the left, is the church of **S. Paolo**, with an Italian-Gothic façade.

PRATO.

From Pisa

The Biblioteca Fabbroni (Pl. 13), and the Biblioteca Fortiguerra (Pl. 14) were founded by two cardinals who were born here. The Villa Puccini, 1 M. to the N., has beautiful gardens and works of art by Pampaloni and others.

RAILWAY FROM PISTOJA TO BOLOGNA, see R. 49.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. 44½ M. S. Piero. On the left the picturesque castle of Monte Mario comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

50½ M. Prato (Albergo del Giardino, Via Magnoli; *Alb. Con-trucci, Piazza del Duomo; La Colonna, Via dei Lanaioli; Caffè di Marte, Piazza del Duomo), a well-built town of 13,000 inhab. (commune 42,900), on the Bisenzio, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (biscotti, cantucci). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous artists from Florence to be thorough-ence. An in composition testimony to ture. Among Botticelli, a at Prato s tecture. T transition f architects of the covered with a dome.

From the station we follow the Via Magnoli, the first street to the left, to the Piazza del Duomo.

IL Duomo, begun in the 12th cent., and completed by Giovanni Pisano in the 14th, is in the Tuscan-Gothic style. On the facade, which dates from 1450, is a pulpit, adorned by Donatello and Michelozzo, after 1434, with Bas-reliefs (dancing children) From the pulpit Virgin's presence people - wren and L. wren. In the St. girdle of the Virgin of the bronze some the effigies of the Pisanis. - In the

of John the Baptist and St. Stephen by *Fra Filippo Lippi*, the finest work of this master (d. 1469): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias; by the window, on the right: Beheading of St. John; above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and care for the poor; Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo de' Medici, and, to the extreme right, the portrait of the painter himself). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by *Starnina* and *Ant. Viti* (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. On the right is the *Death of St. Bernard, also by *Filippo Lippi*. The side-chapel on the left, and the second on the right, contain frescoes in Giotto's style, but much retouched. — In the S. transept a *Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers *Da Majano* (1480). — Handsome round *PULPIT, resting on sphinxes and snakes, by *Mino da Fiesole* and *Rossellino*, adorned with admirable reliefs (1479).

The campanile, in the Lombard style, is by *Nic. di Cecco* (1340).

The Via dei Sarti, usually called the 'Corso', leads from the cathedral to the PALAZZO COMUNALE, which contains a small picture-gallery on the first floor (fee 1½ fr.).

2. *Taddeo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 11. Madonna with St. Thomas, etc., 12. Nativity, 21. Madonna with John the Baptist; 16. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen; 19. *Andrea da Firenze*, Madonna and saints; 21, 22. *Fra Filippo Lippi*, Madonna and saints, with predella; 18. *Giovanni da Milano*, Madonna with saints (14th cent.); two terracotta reliefs.

The *Palazzo Pretorio* opposite is of the 13th century.

The prolongation of the Via dei Sarti leads to the piazza and church of S. FRANCESCO; the chapter-house contains mural paintings by *Niccolò di Pietro Gerini* and *Lorenzo di Niccolò* (14th cent.). The fine cloisters adjoining contain a monument of 1460. — The street to the left of the church leads to the piazza and church of —

S. MARIA DELLE CARCERI, erected in 1485-92 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and dome. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists. The high-altar is by *Antonio da Sangallo*. The small choir, to the right of the altar, contains some very handsome stalls.

From the Palazzo Comunale the Via de' Bauchi leads to the church of S. Domenico, which was built in the 13th and restored in the 17th century. — In the Via della Madonna, No. 4, is the *Palazzo Novellucci* with two fine bronze dragons by the windows.

Not far from the cathedral, in the Via Borgo al Cornio, is the little church of S. Lodovico (called also S. Vergine del buon Consiglio), with a *Relief by *Andrea della Robbia* (generally shut, sacristan in Via S. Fabiano 219). — A small shrine at the corner of the Via S. Margherita contains a Madonna by *Fra Filippo Lippi* (key in the neighbourhood).

From Prato to Florence a STEAM TRAMWAY runs 8 times daily; fares 1 fr. 10 c. or 80 c.

From Prato a diligence (daily 1 fr.) and an omnibus (every day except Mon., 1 fr. 50, 1 fr. 20 c., or 1 fr.) run through the picturesque and industrious Val di Bisenzio to Vernio (8 hrs.). The finest scenery begins at *Cojano*, where the valley contracts. At *S. Lucia* we traverse a gorge known as *Il Cavalciotto*. We then pass *La Briglia*, *Vajano*, *Carmignanello*, and *Mercatale* (Inn, unpretending), where the road leaves the Bisenzio to the left, and ascends the valley of its affluent the *Fiumenta*. About $\frac{3}{4}$ M. farther on is *S. Quirico di Vernio*, or simply *Vernio* (*Albergo della Posta*), the chief place of the valley, picturesquely situated on the left bank of the *Fiumenta* and at the foot of the *Montepiano*. Pedestrians can cover the whole distance in $4\frac{1}{2}$ hours.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (Trattoria), near which rises the *Monteferrato*, with a quarry of serpentine. This stone, known as 'marmo [verde di Prato]' is much used by the builders of Tuscany. — About 7 farther to the N. rises the *Monte d'Iavello* (3228 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide ($1\frac{1}{2}$ fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (Trattoria), or to the W. to (1 hr.) *Schignano* (Trattoria) and return by the high-road to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

54 M. *Calenzano*; 57 M. *Sesto* (p. 446); 59 M. *Castello* (p. 446); 60 M. *Ponte a Rifredi*. — $61\frac{1}{2}$ M. *Florence*.

53. Florence.

Arrival. There are two railway-stations at Florence: 1. STAZIONE CENTRALE (Pl. D, 3; Restaurant) for all the railways (approached from the Piazza della Stazione; egress for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train ($\frac{3}{4}$ - $1\frac{1}{2}$ fr.); fares 1 fr., at night 1 fr. 30 c., each box 50, travelling-bag 25 c., trifling gratuity to railway-porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. STAZIONE PORTA CROCE (Pl. I, 5) on the E. side of the town, the first stopping-place for the trains to Arezzo, Perugia, etc.; it is too far from the middle of the town for most travellers.

Hotels. — On the *Lung' Arno*, best situation, from W. to E.: HÔTEL DE LA PAIX; HÔTEL DE LA VILLE, Piazza Manin (Pl. C, 3); ITALIA, principal entrance Borgognissanti 19 (Pl. C, 4); *NEW YORK, Piazza Ponte alla Carraja 1 (Pl. D, 4), buildings at the back not so pleasant as that in front; *GRAN BRETAGNA, Lung' Arno Acciajoli 8 (Pl. D, 5); ARNO, Lung' Arno Acciajoli 4 (Pl. D, 5), well spoken of. All these are of the first class: R. 3-4 fr. and upwards, B. $1\frac{1}{2}$, L. and A. 2, D. 5, omnibus $1\frac{1}{2}$ fr.; 'pension', according to bargain, 10 fr. and upwards. — On a somewhat smaller scale, and a degree less expensive: *HÔTEL WASHINGTON, Lung' Arno Nuovo 6; *HÔTEL DE RUSSIE, Piazza Manin 2 (Pl. C, 3, 4), R. from $2\frac{1}{2}$, D. $4\frac{1}{2}$, L. $\frac{1}{2}$, A. $\frac{3}{4}$, 'pens.' from 8 fr.

In the new Quarter near the Cascine: UNIVERSO, Corso Vitt. Emmanuele (Pl. B, 2); VICTORIA, Lung' Arno Nuovo 50 (Pl. C, 4), well spoken of; ALB. PAGNINI, Lung' Arno Nuovo 44 (Pl. B, 2); *CORONA D'ITALIA, also a pension, Via Palestro (Pl. B, 2); ANGLO-AMERICAN, Via Garibaldi 7 (Pl. B, 2); CORONA D'INGHILTERRA, Via Solferino 8 (Pl. B, 2), 'pension' 8-10 fr.; *CITTÀ DI MONACO (*Stadt München*), Via Montebello 32 (Pl. C, 3), R. $2\frac{1}{2}$, B. $1\frac{1}{4}$, D. $3\frac{1}{2}$, L. $\frac{1}{2}$, A. $\frac{1}{2}$ fr., omn. 60 c.; ALLEANZA (with pension), Via Montebello 34 (Pl. C, 3), well spoken of; HÔTEL MONTEBELLO, Via Curtatone 2 (Pl. C, 3), 'pens.' 8-10 fr., well spoken of; *HÔTEL ET PENSION DE LONDRES, Via della Scala, well spoken of, R. 2, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. $4\frac{1}{2}$, 'pens.' 8 fr.

In or near the *Via Tornabuoni*: HÔTEL DU NORD, Piazza S. Trinità (Pl. D, 5), in the former Palazzo Bartolini-Salimbeni; HÔTEL DE L'EUROPE,

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Pensions.

FLORENCE

Piazza S. Trinità (Pl. D, 5), **HÔTEL-PA**
2 1/2, L. 2/4, A. 2/4, D. 4, B. 1 1/2, omn. 1 fr.
del Sole 8 (Pl. D, 4); **LEONE BIANCO**,
pretending but good, 'pension' 6-7 fr.

Near the Piazza della Signoria, by
the Arno on the S., most of them tho
conveniently situated. **HÔTEL CAVOT**
R. 2-3 1/2, L. 1/2, A. 1/2, déj. 2 1/2, table-d'h
formerly **Luna**, Via Condotta 12 (Pl. F
MENT, Via dei Leoni 14, at the back
Rossa, Via Porta Rossa (Pl. D, 5), B.
déj. 2 1/4, A. 1/2, L. 1/2, omn. 1, 'pens.' 7-8;
Via Calzajoli 18 (Pl. E, 5).

Near S. Maria Novella and the S.
Nuova di S. Maria Novella; **HÔTEL ET**
zani; **ROMA**, Piazza Nuova di S. Ma
R. 1 1/2, L. 2/4, A. 2/4 fr.; **CITTA DI MI**
patronised by English visitors, R. 2 1/2;
BONCIANI, Via Panzani 23, 'pens.' 7 fr.

Pensions (generally good). *On the r*
Palazzo Corsi, Via Tornabuoni, 'pens.' 12
Via dei Fossi 16, 2nd floor, 'pens.' 8 fr., v
Principessa Margherita 58, well spoken
'pens.' 7 fr.; **GIRARD**, Via Montebello 5, 'p
first floor, also furnished rooms; **MAD.**
2nd floor, 'pens.' 6 fr., also rooms, **PERA**
'pens.' 6-7 fr., well spoken of; **MAD. M**
LUCCHESE, Lung' Arno delle Grazie 18, pe
PAOLI, Lung' Arno della Zecca 12; **MAD.**
4, entrance Via dei Tintori 85, 'pens.'
third floor, near the Piazza dell' Ind
Nazionale 20; **CONSIGLI**, Lung' Arno A
MAD. DAVIS PICCIOLI, Lung' Arno Corsi
CHAPMAN, Via Pandolfini 21. — *On th*
BARBENSI, Lung' Arno Guicciardini 15, '
Arno Serristori 17, 'pens.' 8 fr.; **KIMSC**
spoken of, **MAD. GIANNINI**, Lung' Arno
GIOSTI, Piazza Soderini 1, 'pens.' 8 fr.;
11 and Via Maggio 25 (near S. Spirito),
well spoken of.

Furnished Apartments. **MAD. B**
Felice; **FRAULEIN DÜHLER**, Via S. P
pendenza; **CASA NARDINI**, Borgo SS. A
frequented by artists and savants. Lo
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rooms cost on an average 50-60 fr
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Maria Novella, Via Cavour, **Piazza**
Piazza Pitti on the left side, may a
sant situations. The quarter of th
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The **WATER** at Florence is
boiled or mixed with wine. T
Borgo S. Croce 7. — **Andreas M**
quired for at the **Hôtel de la Vill**

Restaurants, most frequented at the dinner-hour, 5-7 o'clock, generally closed after 8 o'clock (luncheon, see below): *Doney & Neveux*, Via Tornabuoni 16 (open till 9 p.m. only), **Gilli & Letta*, Piazza Signoria 3, D. with wine 5 fr. (see below); *Restaurant Français*, in the Hôtel Cavour, see above. — **TRATTORIE** in the Italian style: **Rossini* (formerly *Luna*; Pl. n), Via Condotta, see p. 365; **La Toscana*, *Patria* (also rooms to let, well spoken of), *Stella*, **Etruria*, all in the Via Calzajoli; *Cinque Lampadi*, Via Ricasoli 18; **Bonciari*, Via Panzani 23 (p. 365), and in the Viale dei Colli (p. 442; beautiful view); *Antiche Carrozze*, Borgo SS. Apostoli, near the Ponte Vecchio, and **Leone Bianco* (see p. 365), D. at 5 o'clock, both unpretending; *Birraria Cornelio*, with restaurant; *Porta Rossa*, Via Porta Rossa (p. 365). — **Dinners à la carte** (2-4 fr., including bread and wine) are more in vogue than *tables d'hôte*.

Cafés, less inviting than in many other Italian towns, a few only with seats in the open air: **Giacosa*, Via Tornabuoni, also a confectioner, recommended to ladies (best coffee 50 c.); *Gilli & Setta*, see above; *Doney*, Via Tornabuoni; *Caffè d'Italia*, Piazza S. M. Maggiore, Via Cerretani; *Bellocci*, Via Calzajoli; *Bottegone* and *Piccolo Elvetico*, in the Piazza del Duomo; *Ferruccio* and *Wital*, both Via Por S. Maria, N. of the Ponte Vecchio. Cup of coffee 15-20 c., ice 30 c., light Florence beer 25c. per half-bottle, beefsteak for déjeuner 75 c. - 1 fr., etc. — Visitors to the cafés are frequently importuned by hawkers of photographs, etc., who often sell their wares at one-third or one-half of the price at first demanded, and by the well-known '*Florajé*', or flower-girls.

Confectioners (Confetturerie). **Doney & Neveux*, Via Tornabuoni 16; **Gilli*, Via Calzajoli 10, and Via Cerretani, also excellent white bread; *Stuppani*, Via Calzajoli; **Giacosa* (see above), Via Tornabuoni.

Wines. Good Italian at *Mellini's*, Via Calzajoli 11; at the *Antica Cantina Mengotto*, Piazza dell'Olio; at the *Fiaschetteria*, Piazza del Duomo, next door to the Café Bottegone; *Al Fiascone*, Via Guelfa 84. A '*fiasco*', a straw-covered flask, usually holding three ordinary bottles (table-wine 1½-2 fr. per fiasco), is generally ordered, but only the quantity consumed is paid for. The best Tuscan wines (all red) are *Chianti* (especially the variety *Broglia*), *Rufina* (especially *Pomino*), *Nipozzano*, *Altopenna*, and *Carmignano*. *Aleatico* and *Vino Santo*, obtained at *Mellini's*, are sweet wines prepared from raisins. Good *Montepulciano* may be drunk at the Cantina Mengotto and also at *Gilli & Letta's* (see above).

Beer. The *Birrerie* are also restaurants: **Gilli & Letta* (also coffee and wine-house), in the Piazza della Signoria, Gratz beer 30 c. per glass, visited by ladies; *Birraria Cornelio*, with garden, Piazza de' Buoni, at the back of the Baptistery, music in the evenings, much frequented; *Rest. et Brasserie des Etrangers*, Piazza Manin, near the Hôtel de Russie; **Birraria di Monaco*, Porta Rossa 11 and Via delle Terme 14; *Weiss & Mayer*, Via Maggio (brewery), in summer only.

Tobacco. The *Spaccio Normale* (or government-shop), where imported cigars are also sold, is at Via Tornabuoni 16, next door to *Doney's* Restaurant (see above).

Cabs are stationed in most of the piazzas. The following is the tariff within the Cinto Daziaria or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	Night
Per Drive (including drive from the station to the town)	1. —	1. 30
By Time: 1st ½ hr.	1. 20	1. 50
" 2nd ½ hr.	— 80	1. —
" each additional ½ hr.	— 75	1. —

Outside the town, for the first ½ hr. 2 fr., for each ½ hr. additional 1 fr. — Each large article of luggage 15 c.

Tramways. The environs of Florence and the valley of the Arno are now traversed by a constantly-increasing network of tramway-lines, on many of which the motive power is steam. The fare from the town to any one of the gates is 10 c.; outside the gates various fares. Details may be found in the Florentine Orarii (15 c.) and are printed on the tickets themselves. On Sundays all fares are raised at least 5 c.

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and the monastery (p. 412), *S. Annunziata* (p. 410), *S. Spirito* (p. 428); then the *Pal. Pitti* with the picture-gallery (p. 430) and the *Boboli Garden* (p. 439); the *Accademia* (p. 413); the *National Museum* (p. 401); the **VIEWS** from *S. Miniato* (p. 443) and the *Viale dei Colli* (p. 442), from *Bello Sguardo* (p. 445), and from the heights of *Fiesole* (p. 448). — A stay of 4-6 days will not suffice for more than a hasty glimpse at the sights of Florence.

Florence, formerly the capital of the Grand Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucchese Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works, and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (Leo).

Florence, Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46' N. latitude, and 11°15' E. longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest of which (*Monte Morello*, about 3000 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive. On the whole, however, Florence is considered a healthy place.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts; but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1859 about 112,000, and in 1882 163,200. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent from their manners and their dress.

HISTORY. Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B.C., under Sulla, and, as ancient records and some scanty ruins indicate, must at an early period have attained to considerable prosperity, owing to its highly favourable situation. The town was devastated by the incursions of the barbarian hordes during the dark ages, but revived about the beginning of the 11th century. In 1010 the Florentines conquered the ancient town of Fiesole, aided the Pisans in their contests with Lucca and Genoa, and took an active part in the feud which broke out about this period between the *Guelphs* and *Ghibellines*, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the *Buondelmonti*, were on the side of the Guelphs, in opposition to whom the *Uberti* for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1552) was first coined the golden *Florin*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The seven greater Arts, or guilds, among which the Wool-weavers, Cloth-dealers, Silk-workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their *Priori*, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the *Gonfaloniere della Giustizia*, who after 1300 became the president of the *Signoria* (or *Priori*). The party-struggles now again burst forth, under the new names of the *Whites* and the *Blacks*; the Guelphs (*Neri*) were eventually victorious, and many of the *Bianchi*, among whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled by the people. The *Ciampi*, or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the *Medici*, who espoused the popular side, gradually developed itself (see the Genealogy below).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1423). His son Cosimo was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriae* by the Florentines. He was succeeded by his son *Pietro* in 1464, and in 1469 by his grandson LORENZO, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of

fame of the Medici by his liberal patronage of art of every kind. (He was the founder of the Accademia delle Belle Arti.) Modern history, see p. 397. Art and Science. The proud position occupied by Florence in the history of art and science was first established by Dante Alighieri, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. Giovanni Boccaccio, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the Humanists (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutati*, *Leonardo Bruni*, and *Marsuppini*, the infidel, whose firmly moulded characters recall the personages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, and *Pico della Mirandola*, who resided here for longer or shorter periods, enjoyed promotion and the highest distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Macchiavelli*, *Varchi*, *Gucciarini*, and *Galileo* testify.

In the development of the Fine Arts Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject and shall now merely direct his attention to those points cent., when frequent dissensions of taste for the first time for art gradual the Florentines produced the restless aspect of *Arnolfo del Cambio* (1194-1287) at length out of the Italian painting Giotto from Padua predominant through his pupils we have *Giotto* (*Oragna*, or *Ognello* *Artino*, *Giottino* nearly a century, the 15th century. What traditions in his numerous suggestions particularly in the execution of *Alberti* (1405-72), *Manzoni*. Stimulated by the period aimed at verse, to one sphere of art; at the same time sculpture. Among the painters were *Luca* to the glazed relief, above all *Donatello* (development of Italian of Michael Angelo. figures are such, that forgotten. Beside these reputation, who were attention of tombstones.

masters of painting in the Renaissance period were Paolo Uccello and Masaccio (1401-28), whose immediate successors were Giotto (1267-1336), his son Filippo Lippi (1457-1504), and Botticelli (1447-1510). The chief aims of the school were to arrange the groups harmoniously, and to cultivate a faithful of real life. The most famous representative of the school was Ghirlandajo (1449-94), whose chief rivals were Cosimo Rosselli, Antonio and Piero Pollaiuolo (1441-88), and Andrea Verrocchio (1435-88). In fervency of religious sentiment Fra Angelico da Fiesole (1395-1455), by whom Sandro Botticelli was afterwards influenced, was pre-eminent. The history of Leonardo da Vinci, Michael Angelo, and Raphael, the princes of Italian art, is not particularly associated with Florence, but their residence in this city exerted a powerful influence on their respective careers. Leonardo and Michael

Angelo came to Florence owing to the completion of the dome of St. Peter's Basilica, and Raphael supplemented off the trammels of the Umbrian school.

Florence attained its most glorious period.

Raphael was then engaged here together,

ed Lorenzo de' Medici (1469-1503), a master

Bartholomew (1475-1517), an intimate friend

of the greatest masters at Rome, effected

length detracted from the reputation of

After the middle of the 16th cent. Florence produced no worthy of note; among the sculptors the vulgar *Barocco* (1600) may be mentioned solely on account of his failures as of Michael Angelo, and the province of painting, although with more success, now proved destitute of depth and in Florence was the chief headquarters of the mannerist imitators of Angelo, the most eminent of whom were Giorgio Vasari, the biographer of artists (1511-74), Angelo Bronzino, and Alessandro Allori (1568-1621). The most distinguished sculptors of the 17th cent. were Giovanni Stanetti (1577-1621), Puccini, and the somewhat *Barocco* (1616-88). The most distinguished sculptors of the 18th cent. are Dupré (d. 1879), Puccini, and Stanetti, and the painters are Stefano Uccelli and Stanetti.

The city is situated on both banks of the Arno, but by far part of the city lies on the right bank. On the latter, the Ponte Vecchio, at some distance from the river, and the Roman town of Florentia, which however was in an early period in the middle ages to the opposite Arno. The walls of the city, which have recently been fully removed, were constructed at the same time as the between 1285 and 1388. The ancient gates however, of which the following are the most interesting: Croce (Pl. I, 6), erected in 1284, with frescoes by Porta S. Gallo (Pl. H, 1, 1), erected in 1330, once also with frescoes by Ghirlandajo; Porta Romana (Pl. A, 7), erected by Jacopo Orcagna; Porta S. Frediano (Pl. B, 4); S. Miniato (Pl. F, 8). The New Quarters of the W. end, on the right bank of the Arno, extending to Cascine (p. 445), and containing the best hotels and houses of most of the visitors, and also to the N. and

E. of the Porta S. Gallo. The broad *Viale*, which under various names encircles the town on the right bank and occupies the site of the old fortifications, is not yet entirely completed.

BRIDGES. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie* (Pl. E, F, 6, 7), constructed in 1235, the scene of the union effected between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio* (Pl. D, E, 6; p. 429), which is said to have existed as early as the Roman period, and was reconstructed, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The *Ponte S. Trinità* (Pl. D, 5; p. 428), was originally erected in 1252, and rebuilt soon after 1567 by Bartolommeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4), originally built in 1218, destroyed together with the *Ponte Vecchio* by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosimo I. Besides these, two *Suspension Bridges* have recently been constructed, one at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by broad and handsome quays, called the *Lung' Arno*, of which the different parts are the *Lung' Arno Corsini*, the *Lung' Arno Soderini*, *Lung' Arno Nuovo*, etc. The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via Calzajoli* (Pl. E, 5), the *Via Cerretani* (Pl. E, 4), and the *Via Porta Rossa* (Pl. D, E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stones (*Lastrico*). Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi.

The **Piazza della Signoria* (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure.

The **Palazzo Vecchio* (Pl. E, 5, 6), a castle-like building with huge projecting battlements, originally the seat of the Signoria, the government of the republic, subsequently the residence of Cosimo I., and now used as a town-hall, was erected in 1298 by Arnolfo del Cambio. The tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from the 15th century. The courts and vestibule were also greatly altered at a later date, and the rustica façade towards the Via del Leone was added by Vasari in 1540. The original inscription over the door 'Jesus Christus Rex Florentini populi s. p. decreto electus', was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504

down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 417), stood here. On the right is a group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. lii). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-bearers.

The outer COURT was constructed by *Michelozzo* in 1454. The elaborate decorations of the columns and the arabesques on the ceiling were added by *Marco da Faenza* in 1565, from which period also date the faded views of Austrian towns. In the centre, above a large basin of porphyry, is a 'Boy with a fish' as a fountain-figure, by *Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine by *Rossi* (the latter being a caricature of Michael Angelo). The armorial bearings above the colonnade include those of 'Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior. On the FIRST FLOOR is the GREAT HALL (*Sala del Consiglio*, or *dei Cinquecento*), constructed in 1495 for the Council, which had been enlarged by Savonarola's partisans. It was to have been decorated with frescoes from the celebrated cartoons of the 'Cavalry Skirmish' by Leonardo, and the 'Bathing Soldiers' by Michael Angelo (1504). The walls are adorned with historical frescoes by *Vasari* and others, and with portrait-statues of the Medici by *Rossi* and *Caccini*. From 1860 to 1869 this hall was used for the sittings of the Italian Chamber. The colossal marble *Statue of Savonarola*, by Passaglio, was placed here in 1881. To the left of the staircase is a small but fine marble doorway (15th cent.), leading into a small ante-chamber (Madonna in mosaic over the doorway), whence we enter the SALA DEI DUGENTO (1411), with a ceiling by *Michelozzo*, marble doors, and a series of scenes from the history of Joseph in tapestry, from drawings by *Bronzino*. — The 'Quartiere di Leone X.' (private apartments of the Medici) are not always shown to the public. — On the SECOND FLOOR is the SALA DE' GIGLI, with beautiful door-posts in marble by *Benedetto da Majano*, to whom the intarsias of Dante and Petrarch on the wings of the door are also ascribed. The frescoes are by *Domenico Ghirlandajo*, and represent St. Zenobius and heroes of a Roman history, in a fine architectural framework. A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) and enclosed in a fine marble framework by *Benedetto da Majano* now leads into the SALA D'UDIENZA, which contains frescoes by *Salviati* (story of Camillus). Above the door is a statuette of Peace. Then the CAPPELLA DE' PRIORI DI S. BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. — Adjoining the Sala de' Gigli are the *Sala delle Carte Geografiche* and a room adorned with grotesque scenes by *Pocetti*.

At the N. corner of the edifice is a lion in marble, a modern copy of the original in bronze by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 401). To the left is the *Great Fountain with Neptune and Tritons, erected by *Bartolommeo Ammanati* under Cosimo I. (1564-75). The fountain occupies the site of the stake at which Savonarola and two other Dominican monks were burned on 23rd May, 1498. Adjoining it is the Equestrian Statue of Cosimo I. (Pl. E, 5) in bronze, with bas-reliefs, by *Giovanni da Bologna*, 1594. — Opposite the statue is the *Palazzo Uguccione, with a rustic lower story and coupled pilasters between the windows, erected about 1550 from designs attributed to *Raphael*.

their topography, — Permission to copy the whole gallery may be obtained on application, sent to the directors (first floor). The names of the painters are affixed at the entrance, 3 fr.).

The pictures in the Tribuna are in their position indicates, and are there in the collection. Thus the predella (No. 1267 bis), the Adoration of the Kings (No. 1268), and his Adoration of the Kings (No. 1269), are in the harmony of the work, though u.

Lippi's *Mary and Child* (1267), are in the harmony of the work, though u. (1265), with its mar-

notwithstanding its position of the Adoration, contains the Visitation, which show that very era of art even by the St. Sebastian (1279) is Italian art. — Among the most notable are Mantegna's works by *Giorgione* (621), better of which, in spite of Italian pictures, maintain depth of colouring, and the

gallery, as the only treasures of Fra Angelico's fresco and angels (No. 17) first mention Filippo's works of Sandro (267 bis), the Adoration of the Kings (1268) at- tending, and his Adoration of the Kings (1269), is interesting of the early round picture with saints

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45. Sarcophagus with the Rape of Proserpine; 47. Augustus; *48. Marcus Agrippa; opposite, 49. Julia, daughter of Augustus (?). Then several sarcophagi: 56. Hippolytus; 62. Leucippidæ; 68, 72. Labours of Hercules. Opposite, 71. Portrait of a child (Nero?); 74. Pompona (head and extremities restored); 75. Athlete, a copy of the celebrated Doryphorus of Polyclethus; *76. Julia, daughter of Titus; 80. Vitellius; 85. Vespasian; 90. Vestal Virgin with portrait-features; 103. Plotina, wife of Trajan; 108. Hadrian. Then sarcophagi: 95-105. Hunt of Meleager; 80. Apollo and the Muses.

PICTURES: 7. *Giotto*, Pietà; 6. *School of Giotto*, Christ on the Mt. of Olives; 9. *Simone di Martino* and *Lippo Memmi* (of Siena), Annunciation with lateral pictures (10. S. Julia, 8. S. An-sano); 11, 12. *Sienese School*, Madonna, Hermit-saints of the wilderness of Thebes; 14. *Agnolo Gaddi*, Annunciation with predella; 15. *Tuscan School of the 15th Cent.*, Coronation of the Virgin; 16. *Lorenzo Monaco*, Madonna with Christ and John the Baptist; 18. *Bicci di Lorenzo*, SS. Cosmas and Damianus (1429); 20. *Lorenzo Monaco*, Adoration of the Magi; 26. *Peselli*, Adoration of the Magi; 30. *A. Pollajuolo*, Portrait; 21. *Pier di Cosimo*, Marriage of Perseus, Phineus turned into stone on looking at the head of Medusa; 27. *Vecchietta* (School of Siena), Madonna and saints; 28. *Pier di Cosimo*, Sacrifice in the temple of Zeus for the liberation of Andromeda; 29. *Paolo Uccelli*, Cavalry-battle (1430); 33. *S. Botticelli*, Madonna (ill-preserved); 31. *Baldovinetti*, Madonna and saints; 38. *Rosselli*, Madonna and saints; 36. *Luca Signorelli*, Madonna and Child, in the background nude shepherds; 32. *Pier di Cosimo* (?), Portrait; 34. *Tuscan School*, Portrait; 38. *Pier di Cosimo*, Liberation of Andromeda; 41. *Gerino da Pistoja*, Madonna and saints (1529); *40. *Andrea del Sarto*, Jesus and the Magdalene; 55. *Jacopo da Empoli*, Creation of Adam; 62. *Cigoli*, Magdalene; 64. *Francesco Boschi*, Call of St. Matthew.

S. CONNECTING PASSAGE, with similar decorations and contents, among which are the following fine antiques: 129. Sarcophagus with the fall of Phaeton; 132. Annius Verus; 138. Thorn-extractor; 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia, bearing the name of Cleomenes; 139. Marcus Aurelius; *141. Pedestal, with reliefs of Amoretti bearing the weapons of Mars; above, similar pedestal with female figures in fine relief; 145. Venus stooping in the bath; 146. Nymph loosening her sandal.

W. CORRIDOR, of the same length as that on the E., adorned with frescoes representing celebrated Florentines. At the rise of art, and with portraits of Marsyas, antique, both rest (the entrance, 155, 156. Statues of Donatello); 167. Albinus Discobolus, after Myron, in alabaster; 168. Caracalla; 169. 365. Altered copy of the Laocoön, by Baccio Bandinelli.

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

****TRIBUNA**, containing a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Pocetti*. In the centre are placed five very celebrated marble sculptures: *Satyr playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head, the arms, and part of the feet were restored by *Michael Angelo* (?). Group of the *Wrestlers; the heads, which resemble those of the Children of Niobe, do not belong to the original, and the greater part of the legs and arms are modern; the right arm of the victor is erroneously restored. *Medici Venus, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. Adjoining this statue is Cupid on a dolphin. The *Grinder, a Scythian whetting his knife to slay Marsyas, found at Rome in the 16th century. The *Apollino, or young Apollo (freely restored).

Paintings, beginning on the left: *1134. *Correggio*, Madonna adoring the Holy Child, in a cheerful southern landscape; 1133. *Ann. Carracci*, Pan and Bacchante; 1135. *B. Luini*, The daughter of Herodias with the head of the Baptist.

****1129. Raphael**, Madonna and Child with the cardinal (small grey bird with red crest), painted in Florence about 1507.

The 'Madonna del Cardinello', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1130. *Fra Bartolommeo*, Job. *1127. *Raphael*, The young St. John, an oft-repeated subject, painted during the master's Roman period; the comely youth rather suggests a Dionysos than a saint. 1128. *Van Dyck*, Emp. Charles V.; *1125. *Giuliano Bugiardini* (d. 1554), formerly attributed to *Raphael*, Madonna at the well; 1126. *Fra Bartolommeo*, Isaiah; *1123. *Sebastiano del Piombo*, Portrait, formerly called the Fornarina, and attributed to *Raphael*; *1124. *Franc. Francia*, Portrait of Evangelista Scappi. Over the door: 1122. *Perugino*, Madonna with SS. John and Sebastian (1493). *1120. *Raphael*, Female portrait, an admirable work of his Florentine period, the hands prettily posed. *1121. *Mantegna* (? or, according to *Sign. Cavalcaselle* probably *Costa* or *Bonsignori*), Elizabeth of Mantua. *1118. *Correggio*, Repose on the Flight to Egypt, an early and badly-preserved work of *Correggio's* Ferrara period. 1119. *Baroccio*, Duke Francis Maria II. of Urbino.

1116. Titian, Portrait of Beccadelli, Papal nurse in Venice (1500). In which the true grain of what may be called Titian's flesh is reproduced in a form both clear and fair but with the tendency to droop which is characteristic in portraits. — C. & C.

1117. Titian, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about 1537.

Not after the model of a Phryne, nor yet with the thought of realising anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lively, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty. — C. & C.

1118. Guercino, Sibyl of Samos; 1119. Van Dyck, Jean de Monfort; 1120. Guido Reni, Madonna. *1121. Mantegna, Altarpiece, representing the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works. *1122. A. del Sarto, Madonna with St. John and Francis, a masterpiece of fusion and transparent gaiety of colour (C. & C.). 1123. Domenichino, Cardinal Agucchi; 1124. Daniele da Volterra, Massacre of the Innocents. *1125. Titian, Venus, with the full and rounded form of mature womanhood, painted about 1547. 1126. Spagnoletto, St. Jerome, 1127. Schidone, Holy Family. Over the door 1128. Lod. Carracci, Rebecca and Eleazar, 1129. Giulio Romano, Madonna. *1130. A. Dürer, Adoration of the Magi (1504), the first important easel-painting by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on with a temper and then glazed with oil-pigments. The tone is lively and clear. — This gem of German art was formerly in the Imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thomson, 'Dürer'.*

1131. Cranach, Adam. — *1132. Michael Angelo, Holy Family an early work, painted on the commission of Angelo Doni.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the infant over her shoulder to her husband, who stands behind and smiles off the group. In the deep hollow of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 16th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer.*

1133. Rubens (copy?), Venus and Minerva contending for a youth; 1134. Guercino, Endymion; 1135. Cranach, Eve; *1136. Raphael, Pope Julius II., a replica of the portrait in the Pin.

Palace (p. 434), 1137. Paolo Veronese, Holy Family. The door to the left (when approached from the corridor) leads from the Tribuna to the — TUSCAN SCHOOL. I. SALON. 1138. Andrea del Sarto, Portrait;

ra **Filippo Lippi** (?), Portrait of an old man; *1217. Portrait of a young man; *1163. *Lor. di Credi*, Portrait of *ecchio*; 1149. *Cristofano Allori*, *Magdalene* (after *Correggio*); *Int. Pollajuolo*, *Contests of Hercules with Antæus and the hydra*; 1158. *S. Botticelli*, *Death of Holophernes*; 1156. *icelli*, *Judith*; 1157. Portrait, 1159. *Head of the Medusa*, erroneously attributed to *Leon. da Vinci*, and the latter tly painted from *Vasari's* description of *Leonardo's* cele- work (now lost); 1160. *Lor. di Credi*, *Annunciation*; 1161. *Bartolommeo*, *Nativity and Circumcision of Christ* (about ; 1162. *Fra Angelico da Fiesole*, *Birth of John the Baptist*; *Santi di Tito*, *Children*; *1176. *A. del Sarto*, *Portrait of elf* (?); 1184. *Fra Angelico*, *Death of Mary*; 1179. *Filippino i*, *St. Augustine*. 1182. *Sandro Botticelli*, *Calumny*, from the ription by *Lucian* of a picture of *Apelles*; on the basement a iniscence of the *Centaur family of Zeuxis*. 1283. *Alessandro ri*, *Bianca Capello*; 1178. *Fra Angelico*, *Sposalizio*; 1152. *Fra tommeo*, *God the Father* (a sketch); 1230. *Andrea del Sarto*, trait of a lady; 1235. *Fra Bartolommeo*, *Madonna and Child* (finished); 1244. *Manzuoli*, *Portrait of Helena Quaratesi-Gaddi*; 48. *Baccio Bandinelli* (the sculptor), *Portrait of himself*.

II. SALOON: 1250. *Pier di Cosimo*, *Portrait of himself*. *urdo da Vinci*, *Adoration of the Magi* (in part only sketched); 1254. *Andrea del Sarto*, *St. James and two children in monks' owls*; 1257. *Filippino Lippi*, *Adoration of the Magi*, with portraits of the *Medici* (1496). *1259. *Albertinelli*, *Visit of Mary to Eliza- beth*, painted in 1503, resembling *Fra Bartolommeo* in tone, char- acter, and handling, and for the period technically perfect. *1265. *Fra Bartolommeo*, *Virgin with the tutelary saints of Flor- ence* (unfinished); 1267. *Pontormo*, *Portrait of Cosimo de' Medici* ('*pater patriæ*'); *1267bis. *S. Botticelli*, *Madonna and Child with four angels*; *1268. *Filippino Lippi*, *Madonna with saints* (1485); 1271. *Bronzino*, *Christ in Hades* (1552); *Ridolfo del Ghirlandajo*, *1275. *St. Zenobius*, *Bishop of Florence*, resuscitating a dead child, and *1277. *Transference of the remains of St. Zenobius to the cathedral*; 1276. *Cigoli*, *Martyrdom of St. Stephen*; *1279. *Sodoma*, *St. Sebastian*; 1280. *Granacci*, *Madonna delle Cintola*; 1284. *Pontormo*, *Venus* (from a design by *Michael Angelo*). *HALL OF THE ANCIENT MASTERS. **1290. *Fra Angelico*, *Coro- nation of the Virgin*, with circles of angels playing and dancing, the whole with its bright colours and gold ground forming a charm- ing and dazzling scene of celestial bliss; 1287. *Lorenzo di Credi*, *Mary adoring the Child*; 1289. *S. Botticelli*, *Madonna*; *1288. *Leonardo da Vinci*, *Annunciation* (an early picture of the master?); *1307. *Fra Filippo Lippi*, *Madonna and the Child with two angels* ('the *Virgin* with an air of profound devotion but at the same time simple and friendly'). *1291. *Luca Signorelli*, *Holy Family*, a

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Andromeda;
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37. Rid. Ghirlandajo,
*1297. Dom. Ghirlandajo,
master's best period,
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*1308. Pollajuolo, Virtus.
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VENETIAN AND LOMBARD SCHOOL. On the right: 1043. Massari,
Madonna; 1058. Trevisani, Holy Family; 1060. Tintoretto, Por-
trait; 1064. Canaletto (Ant. Canale), Palace of the Doges at Venice
(badly preserved); 1068. P. Veronese, Head as a study; 1074. Fran-
cesco Solimena, Diana and Calisto; 1077. Canaletto, The Grand
Canal at Venice; 1078. Parmeggianino, Portrait; 1095. Marco Pal-
mezani of Forlì, Crucifixion; 990. Albano, Venus with Cupids;
*995. Dosso Dossi, Murder of the Innocents; 998. Guido Reni,
Madonna with Jesus and John; 1000. Alessandro Turchi, Allegory
from the baptism of Giovanni Cornaro of Verona; 1002. Titian
(? or, as Morelli thinks, an early work of Correggio), Madonna;
1003, *1005. Salvator Rosa, Landscapes; 1007. Annibale Carracci,
Madonna; 1012. Salvator Rosa, Landscape; 1018. Luini, Ma-
donna; 1015. Paolo Veronese, Madonna (a sketch); 1019. Palma
Vecchio (?), Madonna. — *1025. Mantegna, Madonna in a rocky
landscape.

The only specimen of Mantegna's Roman period (1488-89). In this
beautiful little canvas Andrea has compelled his usually hard and rugged
pencil to great softness. — C. & C.

1031. Caravaggio, Head of Medusa; 1037. Andrea Schiavone
(according to Mr. Crowe, and not Palma Vecchio), Jesus at Em-
mans; 1038. Garofalo, Annunciation.
Dutch School. On the right: *922. Rembrandt, Holy Family
(a replica in the Louvre); 928. Pieter Brueghel, Landscape; *926.

386 Route 53.

Gerard Dou, Apple-woman; 934. *Schalcken*, Seamstress; 945. *Dirk van den Bergen*, Landscape with cattle; 941. *F. Mieris*, Woman asleep; 946. *Mieris*, Supper; 950. *C. Netscher*, Portraits of the painter and his family; 952. *Mieris*, Wooing; 954. *Mieris*, The drinkers; 955. *Brouwer*, Tavern-scene; 958. *Terburg*, Lady drinking; 964. *C. Netscher*, Cook; 965. *Heemskerck*, Card-players; *972. *Metsu*, Lady and huntsman; *976. *F. Mieris*, Portrait of himself; *977. *Jan Steen*, Family feast; *979. *Rembrandt*, or *Philip Koninck*, Landscape; 978. *Ostade*, Man with lantern; *981. *F. Mieris*, Portrait of the painter and his family (1675); *854. *Mieris*, Quack; 871. *Paul Brill*, View of a château; *882. *Jacob van Ruysdael*, Landscape with cloudy sky; 885. *Van der Neer*, Landscape; 888. *Slingsland*, Children blowing soap-bubbles; 892. *P. Brueghel*, Christ bearing the Cross; 895. Portrait of Emp. Ferdinand I. when a young man, master unknown; 897. *Berkheyden*, Cathedral of Haarlem; 918. *G. Metsu*, Lute-player.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the right. *812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel*; 845. *Cranach*, Electors John and Frederick of Saxony; 847. *Cranach*, Luther and Melanchthon; 848. *Claude Lorrain*, Landscape; 851. *Dürer*, Madonna, painted in 1526; *764. *B. Denner*, Portrait; *765. *Holbein the Younger*, Richard Southwell. *766. *Dürer*, Portrait of his father (1490); the clever face and hands are wonderfully lifelike, the style astonishingly broad and vigorous. *Dürer*, 768. The Apostle Philip, and 777. (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's 'Dürer'*.

769. *Memling*, Man praying; 772. *Adam Elzheimer*, Landscape; *774. *Claude Lorrain*, Sea-piece, with the Villa Medici at Rome, 778. *Memling*, St. Benedict; 780. *Roger van der Weyden* (?), Portrait; 783. *Van Dyck*, Madonna; 784. Wrongly ascribed to *Holbein*, *Zwingli*; *786. *G. Dou*, Schoolmaster; 793. *Elzheimer*, Landscape with a scene from the myth of Cupid and Psyche. *795. *Roger van der Weyden*, Entombment.

This is perhaps part of the triptych which Van der Weyden painted at Ferrara in 1449, during his visit to Italy. 'The composition is well ordered, and the Saviour is one of the most successful that the master ever painted; the colour of full body, clear, and well preserved, and some of the heads admirable in their realism'. — *'The Early Flemish Painters'*, by *Crowe and Calvesdale*.

799. *Holbein* (?), Sir Thomas More; 800. *Schalcken*, Girl with a candle. In the II. SALOON eight good pictures from the lives of SS. Peter and Paul, by *Johann Schöffelin* of Nuremberg. To the right: 744. *Nic. Frumentz* (perhaps the German Meister Korn), Tabernacle with the Raising of Lazarus; 749. *Petrus Cristus*, Two

like finish; and Tenor; 738.
Physician; 706. Landscape; 738.
Staelhent, School. This
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by Bourguignon, To the right
laid table. Vittorio Alfieri and the
ence 1824), by Fabre de
fieri on the back; 680.
674. Languillière, Rou
*667. Clouet, Francis
scene; 682. Clouet, P
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CABINET OF THE GEMS (when closed, apply to one of the custodians), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici. The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of agate and rock crystal, in the 1st cabinet on the right a vessel of jasper, by Giovanni Stanetti.

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*VENETIAN SCHOOL. I. SALOON. Right: 571. Torbido, Portrait;
576. Titian, Portrait of Sansovino (?), sadly damaged; 575. Lotto,
Holy Family; 588. Giov. Bellini, Pietà (unfinished); 584. Cima da
Conegliano, Madonna; *585. Pordenone (?), Portrait; 586. Moroni,
Portrait; 589. Paolo Veronese, Martyrdom of St. Justina (sketch),
596. P. Veronese, Esther in presence of Ahasuerus; 595. Jacopo
da Ponte, surnamed Bassano, Portraits of the painter's family;
607. Paris Bordone, Portrait.
*599, 605. Titian, Portraits of Francesco Maria della Rovere
and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).
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portraits were executed in 1587, when the Duke was alissimo of the League against the Turks. The Duke's bearing, the look of the Duchess is stately but subdued. The difference apparent between the blanched complexion of a man used to luxury and ease and the tanned face of a soldier exposed to the weather, Titian skilfully varied the details of expression. Here he is minute and finished, there resolute and the tinted and throbbing flesh is pitted against a warm light the sallow olive against a dark wall. — C. & C.

ON. Right: *609. Reduced copy of Titian's 'Battle of Troy' destroyed in the burning of the ducal palace at Venice in 1693. *Paris Bordone*, Portrait; *614. Titian, Giovanni de' Medici, leader of the 'Black Bands' (p. 419), painted in 1526 from life, then after death; 615. Tintoretto, Portrait; 616. *Porcellino*, Conversion of S. Paul; 618. Copy of Titian's 'Pesaro' (p. 267), begun only; 619. *Palma Vecchio*, Judith, finely but damaged. *621. *Giorgione*, Moses when a child, as the fire ordeal, from a Rabbinic legend, an early work. The exquisite touch and minuteness of finish, with a clear exhilarating suggestion of those delightful hours of the warmer climes when the sun cooled and filtered the air. — C. & C.
*622. *Giorgione* (?), Maltese knight; 623. *Palma Vecchio*, Madonna with SS. Magdalene, Joseph, and John.

26. Titian, The so-called 'Flora', painted after 1520. There is nothing in this ethereal Flora to shock the sensitive eye. Her proportions and features are of surprising loveliness, reminding us of the purity of some of the choicest antiques. The masterly and clear scale is attained by the thin disposal of pigments, the broad plane of the face, and the delicate shade of all but imperceptible half-tones. — C. & C.

27. *Seb. del Piombo* (or *Schidone*), Portrait of a bearded man; 28. *Bonifacio*, Last Supper; 630. *Giorgione*, Judgment of Solomon (damaged).

*631. *Giorgione* (attributed by Mr. Crowe to *Giov. Bellini*), Madonna receiving the homage of saints in a landscape.

'The perfect arrangement of the scene is as grateful as the purity and action of the forms, the grace of the movements and the mildness of the faces. The colours are sweet and blended and swim in the sunny haze of noon'. — C. & C.

*633. Titian, Madonna and Child with the youthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature (C. & C.). 636. *P. Veronese*, Crucifixion; 638. Tintoretto, Portrait of Sansovino; 645. Savoldo, Transfiguration; 648. Titian, Catharina Cornaro, Queen of Cyprus (a copy?); *650. *Venetian School*, Mathematician (1550).

Two short Corridors lead hence to the CABINET OF ENGRAVINGS AND DRAWINGS (Director, Sig. Nerino Ferri), the COLLECTION OF COINS (both shown only with a special permesso), and the —

SALA DI LORENZO MONACO. To the right, *39. S. Botticelli, Birth of Venus; 1296. *Bacchiacca*, History of St. Acasius; 17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna

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REFERENCE.

Gal. degli Uffizi.

is and their representatives, the consuls, dramas, military events,
etc.). There are also some fine STATUES: *262. Bacchus
263. Mercury; the left of the door of the next room an inter-
representing earth, air, and water. On the right, Barbarian
Also a number of cinerary urns and busts.

of THE HERMAPHRODITE. 307. Torso of Bacchus in
Ganymede, with the eagle, restored by Benvenuto
Hercules and the serpents; *315. Torso of a Faun;
M. Victories sacrificing bulls; *318. The celebrated
cander, a marble head of the youthful hero, recalling
n; 306. Hermaphrodite; 316. Antinous; 323. Cupid

street leads to the —

in this cabinet leads to the —
 ST OF THE CAMBOS (when closed visitors apply to the
 in the antique cameos, 5th and 6th the modern;

the antique cameos, 5th and 6th the modern; 7th (Intaglias), 11th and 12th the modern. entrance, the cameo *No. 8. (red numbers). Pius, is remarkable for its size; 7. Cupid and Psyche of the artist (Protarchos); 9. Cupid and a hippocampus. 2ND CASE: 38. Judgment of Paris. Hercules and Omphale. 3RD CASE: 88. Niberius. 4TH CASE: 148. Wounded stag; Theseus and Ariadne. 7TH CASE (opposite the entrance and Hebe, with the name of the artist in the case: 101. Mourning Cupid; 145. Apollo and Pluto; 190, 191. Leander (?). 10TH CASE: 4158. (black numbers), Sphinx, the modern): *371. Head of Savonarola; 373. cases contain the collection bequeathed by him in 1863: 5. Hermaphrodite; 20. Dancing Ajax and Achilles, etc. — Also six (silver), e.g. Coronation of the Virgin by Schreyer and miniatures. By the wall opposite the wood, purporting to have been copied from the original after death, presented in 1865 by the collector, the corner are fragments of glass from the cataglyphis representations.

SALOON OF DANCE - Four tables of Florentine mosaic. That executed in 1618-18 by *Jacopo Antelli*, from Li-

*SALOON OF NIOBE, constructed in 1775, the seventeen statues of the far-famed ancients with her seven sons and seven daughters and were slain by Apollo and Diana.

This group probably once adorned the pediment of Apollo, the unhappy mother occupying with her slain and expiring children and the side. The statues, which appear to have been by Scopas or Praxiteles (4th cent. B. C.), were the Porta S. Paolo in 1583 and placed by Cardinal in his villa on the Monte Pincio (now the property) whence they were subsequently transferred to Florence regarding the proper arrangement of the group belonging to the group were found elsewhere as at Rome are in duplicate.

Then, 259. Replica of the so-called Zeus paintings are: (r.) 139. *Sustermans*, the Florentine allegiance to the young Grand-duke Ferdinand II. at the battle of Ivry; 147. *Rubens*, Entry of Henry VIII. at Dover; 152. *Honthorst*, Fortune-teller.

ANCIENT BRONZES. — I. CABINET. By the found in the sea near Leghorn, among them, on Homer; list of the town council, on a bronze Canossa. On the left: *426. Colossal horse's head in the centre, *424. Bronze statuette of a naked youth at Pesaro, with handsome pedestal by Desiderio da Settignano. The cases by the walls contain a number of small statuettes, others articles of domestic use, candelabra, helmets, spurs, horse-bits, etc.; also Christian objects of the consul Basilus; 2266. Ivory ring with the of the 5th cent., in Cabinet xviii., to the left of

GALL. FERONI (closed; visitors apply to

This collection was bequeathed to the city and brought from the Palazzo Feroni (Pl. 66) a few objects of great merit. On the wall to the *Teniers the Younger*, Interior of a butcher's shop and *Madonna del Dito*; *Carlo Dolci*, Angel with the and Child.

At the end of the corridor, to the left, arriving *DRAWINGS. Catalogue by Sig. Nerino F

The collection was founded by Cardinal Leo afterwards much extended. All those which are the names of the masters. A few of the most enumerated. Right wall: 3. *School of Giotto*; 5. *Fra Filippo Lippi* (sketches for the picture No. 1 seq. *Dom. Ghirlandajo* (drawings for the fresco: 96, 98. *Mantegna* (Madonna worshipping, Judith & *Perugino* (sketches for No. 184 in the Pitti Palace); *da Vinci* (admirable heads, portraits in red chalk: *Colonna*; 125. *Lorenzo di Credi*; 135 et seq. *Raphaël* for the Libreria in Siena, St. George, sketches of studies of Madonnas); 186. *Sodoma*; 188. *Giul. Rom.* seq. *Michael Angelo*, sketch for the monument the cartoon of the soldiers bathing, ideal head et seq., *Andrea del Sarto*; *Correggio*, *Giorgione*; seq. *Titian* (chiefly landscapes); *P. Veronese*; etc., down to *Salvator Rosa*. Then *Burkmaier*, *A. rillo*, *Poussin*, *Van der Weyden*, **Albert Dürer* (Nos *Van Dyck*, *Giulio Romano*, *Imola*, *Bagnacavallo*,

The first floor of the edifice contains the **Biblioteca Nazionale** (see p. 369; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal **Biblioteca Palatina** formerly in the Pitti Palace, and the still more extensive **Biblioteca Magliabecchiana**. The latter, founded by **Antonio Magliabecchi**, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 300,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several rare impressions: the first printed Homer, Florence 1488; *Pro ad Familiares*, Venice 1469; Dante, by Landino (Florence 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the *Anthologia Graeca* (Ed. Lascaris). Every facility is afforded for the use of the library; to the right, at the end of the great reading-saloon, is the room containing the catalogues. — The staircase to the right of the library leads to the **CENTRAL ARCHIVES OF TUSCANY** (Pl. D, 5), arranged by *Bonaini*, containing one of the most imposing collections of this description (140,000 documents).

Between the Uffizi and the Palazzo Vecchio is the *Via della Vigna Nuova*, leading to the E. to the *Via del Leone*, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the post-office the *Via Lambertesca* leads to the *Via Porcia*, which ends at the Ponte Vecchio. At the corner to the right sees the *Torre dei Girolami*, near which is the old church of *S. Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria, first explained Dante's Divine Comedy in 1373.

The *Borgo SS. Apostoli* leads hence to the W. to the small *CHiesa DEL LIMBO*, in which stands the church of **SS. Apostoli** (Pl. E, 5), an early-Tuscan basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to the *magne*. The arches between the nave and aisles are adorned with fine ancient border and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the right aisle is a ciborium by *Andrea della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. The left aisle contains the tomb of Bindo Altoviti, by *Ammanati*.

— From this point to S. Trinità and *Via Tornabuoni*, see p. 428.

For S. Maria is also connected with the *Via Tornabuoni* by the *Porta delle Terme*, at the beginning of which, on the right, stands the *Alms-house of the Capitani della Parte Guelfa*.

From *Piazza S. Firenze*, the *Badia*, and the *Museo Nazionale*, see p. 400-405; by the *Ponte Vecchio* to the *Pal. Pitti*, see p. 429.

From the Piazza della Signoria the busy Via dei O
(Pl. 4, 5) leads towards the N. to the Piazza del Duomo.
The Via di Porta Rossa, the first side-street to the left,
the Mercato Nuovo, once the market for silks and jewelry,
and woollen wares are now sold. The market is adorned
with a copy of the ancient bear in bronze, by Pietro Tacca; the
sides are by Bern. Tasso (1547). Farther on in the same st-
to the left, is the Palazzo Donatelli, a building of the 14th c-
— In the third street diverging to the right from the 14th c-
on the left side, beyond the first cross-street, is the house in wh-
Donatello was born (Via S. Martino 2; Pl. 46). It has been recent-
restored, and provided with a memorial tablet bearing the inscription
"In questa casa degli Alighieri nacque il divino poeta". (The travel-
interested in historical research should observe the numerous me-
morial-tablets in various parts of the town, recording importa-
events in the annals of Florence.)

In the Via Calzajoli, on the left, rises the church of *Or S. Michele* (Pl. 31; D, 4), or originally *S. Michele in Orto*, as it was called from a plot of grass once here, which was converted into a grain-market in 1284, and covered with a roof supporting a corn-magazine and adorned with a highly revered statue of the Virgin and another of the Archangel Michael. In 1336 it was resolved to erect a 'Palatium', containing an oratory below, and a corn-exchange above. The work was at length begun in 1360, in the Gothic style under the supervision of Taddeo Gaddi, and completed in 1411. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some of them by Luca della Robbia, are placed above the niches.

On the left side of the church, (r.) St. Luke, by Giovanni di Stefano (guild of the merchants), in a niche by Donatello, in action and expression, though somewhat of a caricature; (l.) John the Baptist, by Lor. Ghiberti, 1414 (serious and powerful figure). — Then, farther on, (r.) St. John, by Baccio da Montepulciano, 1515 (adjacent canopy was formerly placed over the entrance). — The interior of the church, see below, now a St. George by Donatello, was originally destined for the vacant niche to the N. (armoured, chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly with a huge shield and simple armour). — On the left, St. James, by Nanni d'Antonio di Banco, a predecessor of Donatello; St. Mark, by Donatello, 1453 (joiners; 'it would have been possible' said Michael Angelo, 'to have rejected the Gospel of this straightforward man as this'). — On the W. facade, (r.) St. Matthew, by Ghiberti and Michelozzi, 1420 (money-changers); last, two charming statues (the Assumption) by Niccolò d'A. — On the N. side (r.) an empty niche, below, a fine St. George by Donatello, then four saints by Nanni d'Antonio (carpenters, smiths, and masons); (l.) St. Philip, by the same makers; St. Peter, by Donatello (butchers).

the INTERIOR, which consists of a double nave, divided by two pilasters to the right, the fine **High Altar (Canopy)*, a celebrated work of *Andrea Orcagna*, in marble and precious stones, with numerous reliefs from Italian history, completed, according to the inscription, in 1359, and covered over the miracle-working image of the Virgin. The best reliefs are the Death and Assumption of the Virgin, on the back. On the altar a Madonna by *Bernardo Daddi* (1347), a work of great tenderness and beauty. At the side-altar under the organ, a marble group of the Holy Family, by *Francesco da Sangallo*.

Behind Or San Michele is the old *Guildhouse of the Wool-workers*, with their emblem the lamb.

Opposite Or San Michele, on the right, is the *Oratorio of S. Carlo Tommaso* (Pl. E, 5), of the 14th cent., also originally dedicated to the archangel Michael.

The next street to the left, the *Via Speciali*, leads to the busy *Market Vecchio* (Pl. E, 4, 5), the oldest piazza in the town, called after the Lombards 'Forum Regis'. The column erected here to indicate the centre of the town bears a statue of Abundance, by *Foggini* (1472-1737), which replaces one by *Donatello*. On the N. side is the *Loggia del Pesce*, by *Vasari*. Down to 1881 this was the site of the principal market for meat, vegetables, and fish. At the corner of the *Market Vecchio* and the *Via Ferravecchi* is the small church of *S. Pierino* (Pl. E, 4, 5), with a Madonna and angels by *Luca della Robbia* in the lunette over the door. At the corner of *Via de' Vecchietti* is an *Imp*, in bronze, by *Giovanni da Bologna*. In the vicinity is the *Ghetto*, or Jewish quarter.

The *Via Calzajoli* is terminated by the *PIAZZA DEL DUOMO* (Pl. E, 4), in which rise the *Cathedral* and the *Baptistery*, and of which the W. part is called the *Piazza di S. Giov. Battista* after the latter edifice. — [The quarter enclosed by the *Via Tornabuoni*, *Via della Rossa*, *Via Calzajoli*, and *Piazza S. Giovanni* is rapidly becoming the most fashionable in the town.]

On the left, at the end of the *Via Calzajoli*, is the **Bigallo* (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58 for the 'Capitani di S. Maria della Misericordia' for the exhibition of indulgences to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arches (N.) are three small statues (Virgin and two saints), by *Alberto di Arnoldo*, and two almost obliterated frescoes representing the foundation of the brotherhood. The upper part of the loggia was restored by *Castelluzzi* in 1881-82. The chapel, now containing the archives of the asylum, contains a Madonna and two angels, by *Alberto di Arnoldo*, 1364. The room of the cashier is adorned with a fresco representing charity, a view of Florence by *Giottino* (1420), and a triptych by *Taddeo Gaddi*.

Opposite the Bigallo is the **Battistero* (Pl. F, 4), or church of *S. Giovanni Battista*, originally the cathedral of Florence, an admirable octagonal structure, rising in well-proportioned stories, and adorned by pilasters and embellished with rich marble ornamentation.

o with ornaments, 1371. The font is enriched with reliefs of Orcagna. To the right of the high-altar is the tomb of II. (d. 1419), who was deposed by the Council of Constance, Medici (Cosimo de' Medici had accompanied the pope to the recumbent bronze statue by *Donatello*, the figure of Faith). On an altar to the right of Andrea Pisano's door is a statue in wood, by *Donatello*, unpleasantly realistic in effect. The N. side of the church is a column of speckled marble (Palladio), called the *Colonna di S. Zanobi*, erected in commemoration of the removal of the relics of St. Zenobius. To the right of the Baptistery is the *Arcivescovado* (Pl. E, 4) of the archbishop, with a fine court by G. A. Dosio (1573). Towards the Piazza dell' Olio, is the early Tuscan façade of the church of *S. Salvatore*. — (From this point through the city to S. Lorenzo, see p. 419.)

Cathedral (Pl. F, 4), *Il Duomo*, or *La Cattedrale di S. Fiore*, so called from the lily which figures in the arms, was erected in 1294-1462 on the site of the earlier church of *S. Reparata*. This imposing example of Italian Gothic was begun by *Arnolfo del Cambio*, who superintended the works till his death in 1310. He was succeeded by *Giotto* (1334-36). He is said to have added the marble facing of the W. side. (A plan of the Cappella degli Spagnuoli, p. 424, shows the form of the cathedral according to the original plan; another in the cloisters, p. 5th lunette to the right, shows the façade.) In 1357 the original conception was expanded, and the nave with its spacious choir as well as the choir-apse were begun from a design by *Alberto di Talenti*. The exterior was also farther ornamented in harmony with the original details. On 19th Aug., 1418, was announced a public competition of models for the dome, of which Vasari gives so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola lasted for fourteen years (1420-1434). The church was finally completed in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building is 185½ yds. in length and 114 yds. (across the transepts) in width; the dome is 300 ft. high, with the lantern 352 ft. (ascent, 398). In 1588 the unfinished façade of Giotto was removed in order to replace it by a new one, but the project was not carried out. The cathedral (like *S. Croce*, *S. Lorenzo*, etc.) was left without a façade, and was then decorated with frescoes by *Andrea del Verrocchio* of supplying the defect. In April, 1860, Victor Emmanuel laid the foundation-stone of a new façade, but the work was not begun till the autumn of 1875. The design is by *De Fabris*.

Above the first S. door is a *Madonna* of the 14th century. The decoration of the second S. door is by *Pietro di Giovanni Tedesco* (1398); the lunette between two angels, in the lunette, is by *Lorenzo di Giovanni* (1402). — The corresponding N. Door was executed by *Giovanni d'Ambrògio*, and *Niccolò di Piero Lomberti*, 1408. The admirable

FLORENCE.

Campanile.

Florence for the purpose of making solar observations adding aperture in the lantern. In 1755 P. Leonardo added a dial in order to admit of more accurate observation on one of the pillars of the dome records. By the side-door is a *Portrait of Dante, with a view of the Divine Comedy, painted on wood by Giotto in 1485 by command of the republic. Statue of Arnolfo (1434). Then Arnolfo, with the design for the cathedral in high relief by Bartolini (1483). *Statue of Poggio della Porta by Donatello, admirably individualised. In Antonio Squarcialupi by Benedetto da Majano. On Zenobius, a picture by Orcagna.

THE DOME (p. 396) is very interesting, both for the idea of its construction, and for the *View (more in the Campanile, see below). Entrance by a door entered by the sacristan; attendant 1 fr.); easy ascent of 463 gallery, whence the adventurous visitor may climb 57 steps more to the cross on the summit.

ile, or bell-tower, designed and begun by Giotto completed after his death (1336) by Taddeo Gaddi, a in the style of the cathedral, 292 ft. in height, is f the finest existing works of the kind. It consists richly decorated with coloured marble. The windows in size with the different stories, are enriched acery in the Italian Gothic style. On the W. side the three first of which are by Donatello (St. Matthew celebrated 'Zuccone' or bald-head; and Solomon), badiab) by Nanni di Bartolo (1420). On the side abraham, and Isaac by Rosso and Donatello, and Niccolò d'Arezzo. On the N. and S. are sibyls below these figures, on the sides of the tower, are e on the W., S., and E. sides having been designed ecuted partly by him and partly by Andrea Pisano, N. designed and executed by Luca della Robbia: al Virtues, the Seven Works of Mercy, the Seven the Seven Sacraments. In the lower series is development of mankind from the Creation to the science (Creation of Eve, Adam and Eve at work, ts, Astronomer, Rider, Weaving, Navigation, Agriculture the liberal arts are represented by figures of , Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclidian.

e is ascended by a good staircase of 414 steps (see for beautiful View from the top, embracing the valley in as, the neighbouring heights, studded with villas and and the mountains to the N., S., and E. At the summit rs on which, according to Giotto's plan, it was proposed f 100 ft., but the project was abandoned by Gaddi. S. side of the Campanile is the Oratory of the l. F, 4), belonging to the order of brothers of charity, who are frequently seen in the streets garbed es, with cowls covering the head and leaving apertures only. It contains a Madonna and St. Sebastian

by **Benedetto da Majano**, the Plague of 1348 by **Lodovico da C...** and a terracotta relief by **Andrea della Robbia**.

Adjacent to the E. is the Canonry (*Casa dei Canonici*) erected in 1827 by **Gaetano Baccani**; at the portal are the statues of **Arnolfo del Cambio** and **Filippo Brunelleschi**, both by **L. Pampaloni** (1830). — Into the wall of one of the following houses (No. 29) is built the **Sasso di Dante**, a stone on which the great poet is said to have been wont to sit on summer evenings.

The Via Proconsolo then leads to the S. to the Piazza S. Firenze (Museo Nazionale; see p. 400). — In the piazza of the Cathedral farther on, at the corner of the Via dell' Orivolo, is the **Palazzo Riccardi**, formerly **Guadagni**. — [In the Via Orivolo, immediately to the right, is the handsome new **National Bank** by **Cipolla**.]

Opposite the choir is situated the **Opera del Duomo**, above the entrance of which is a bust of **Cosimo I.** by **Giovanni dell' Opera**. It contains an *Altar of massive silver (325 lbs. in weight), executed by various artists of the 15th cent., which is exhibited in the Baptistery on the Festival of St. John. The principal reliefs visible which it is adorned are the Nativity of Christ by **A. Pollajuolo** (below, to the left), and **Herodias** (above, to the right) and **Beheading of John the Baptist** (below, to the right), by **Andrea Verrocchio**; in the centre is a statuette of the Baptist, by **Michelozzo**. Here, too, are kept a huge silver cross, the lower part of which is by **A. Pollajuolo**, two panels in relief (angels with musical instruments) by **Donatello**, and two tablets with Byzantine representations in enamel.

The Via dei Servi and **Annunziata**, see p. 410; the Via Riccardi, the **Accademia delle Belle Arti**, and **S. Marco**, see pp. 411-412; the Via Cavour, and the **Palazzo Riccardi**, see p. 418.

The Via Bufalini, which lies a little to the E. of the Piazza del Duomo, passes the small piazza of **S. Maria Nuova** (Pl. G, 4, 5) with the large **Ospedale di S. Maria Nuova**, founded by **Folco Portinari**, the father of Dante's **Beatrice**, and the church of **S. Egidio** with a portico by **Buontalenti**. Above the door is a terracotta relief of the Coronation of the Virgin, by **Lorenzo di Bicci** (1420). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a **Madonna** by **Andrea della Robbia** and a ciborium by **Ghiberti**. — Opposite the church, on the ground floor of No. 29, which once contained **Lorenzo Ghiberti's** studio, exhibited the small **Picture Gallery** of the hospital (admission daily, 9-3; on Sundays, 10-12).

VESTIBULE: ***A. Verrocchio**, **Madonna in relief** (terracotta). — LARGE ROOM: *48-50. **Hugo van der Goes** (d. 1485), **Adoration of the Child**, and four saints, with the portraits of the donor, **Tommaso Portinari**, agent of the Medici in the Flemish trading city of **Bruges**, and **Portinari's wife**; 20. **A. Orcagna**, **St. Matthew**; 22. **Raffaellino del Garbo**, **Madonna and saints**; 23. **Fil. Lippi**, **Madonna**. — II. ROOM: *71. **Fra Bartolommeo**, **Last Judgment** (damaged; the adjoining copy shows the details); 68. **Soglian**, **Assumption**; 65. **Cosimo Rosselli**, **Madonna and Christ**; 72. **Albertinelli**, **Annunciation**.

acceri (Pl.
s of the Sp.
to Cellini.

della Perg
ch of S. Maria

frescoes by Ammanati in 1560, w
of the Via della Pergola, w

ati, in which is situated the
nd (Pl. H, 5). The cloisters in

Giuliano da Sangallo; the column
pital found at Fiesole (1479)

Coronation of the Madon
two saints, by Raffa
Colonna, N.

astery belong
Perugino (C
representative

24 (25 c., on
exhibition of
daily, 10-4;

Pl. H, 4), Vi
is now being d
or, the Egyptian

ne and gems on
orgo Pinti, No. 6

, erected by Gi
17th cent. by Sil

ino, of weapons,
ilippo Lippi and I

la Colonna connec
new Piazza d'Azeg

es. — To the S. of
farther on, the chu

1st chapel, Cosimo R
3rd chapel, pictures

is choir, a Canopy b
Buonarroti, see p. 409;

S. Croce, see p. 406.

the Via
degli A

della Pergola, which
Nuov was once occu-

ni leads to the
l), the cloisters

rt. and to the Palazzo
lei to it, runs
h of S. M.

saints and
Spinello Aretino.
Fiesole (1482), and a

Plazza della Signoria (p. 375), we follow the Via
right, which leads us to the Piazza S. Firenze
the church of that name. No 1 in this Piazza is
radi, begun in 1490 by Giuliano da Sangallo, and
24 by Poggi, with a rustica façade and a handsome
the rooms on the first floor is a marble chimney-
lef by G. da Sangallo. From this point the VIA DEL
F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo rises the *Palazzo del Podestà*, commonly known as **Il Bargello* (Pl. F, 5), begun in 1255, and from 1261 the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From the end of the 16th cent. down to 1859 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1859 and 1865 the imposing structure was judiciously restored and fitted up for the new **National Museum*, illustrative of the mediæval and modern history of Italian culture and art. Part of the collection, which is still in course of formation, belongs to the state, and part to private individuals, and it is therefore by no means uniformly valuable. It contains several admirable works, such as the Renaissance bronzes formerly in the Uffizi and the Palazzo Vecchio (comp. p. xlviii). Entrance in the Via Ghibellina, daily 10-4, 1 fr.; on Sundays, gratis. No catalogue has yet been published. The most important works are labelled with the masters' names.

The GROUND FLOOR contains a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenci*; in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield of Francis I. of France, of Milan workmanship. The room in the tower contains several suits of armour and a Turkish saddle.

We then enter the picturesque COURT, embellished with the armorial bearings of former Podestà's, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The colonnades contain a fountain and a marble door of the 15th cent.; the walls are painted with the armorial bearings of the different quarters of the town. The small colonnade opposite the tower-room contains a portal of the Palazzo Pazzi by *Donatello*, the 'Marzocco' (see p. 376) of the same artist, figures of saints in the style of the Pisani, and a copy of the Grinder in the Uffizi (p. 382). — The STAIRCASE, halfway up which is a triumphal arch of 1502, ascends to the —

First Floor. The VESTIBULE contains three bells, the oldest cast by *Bartolommeo Pisano* in 1228. — I. SALOON. To the left, *Vincenzo Danti*, *Cosimo I.*; *Baccio Bandinelli*, Adam and Eve; *Vincenzo de' Rossi*, The combats of Hercules; **Donatello*, David, characterised by a youthful, unwonted consciousness of victory; *Vinc. Danti*, Deceit conquered by Honour; between the two last, four basreliefs of dancing Genii by *Donatello*, full of vigour but exaggerated and unpleasing; **Michael Angelo's* 'Victory', an old

attered by a youth, unfinished, perhaps destined for the monument of Julius II. at Rome; *Michael Angelo*, Dying Adonis with a sword, probably a work of the master's early period, which was finished in 1509; *Giov. da Bologna*, Virtue triumphant. *Michael Angelo*, Drunken Bacchus, executed during his first residence in Florence (1496-98), an unpleasing work in spite of the lifelike representation of the human body. — On the walls: Ten *Bas-reliefs of singing and dancing boys and girls, originally intended for the decoration of the organ in the cathedral, by *Luca della Robbia*.

The naïve charm of childhood has probably never been better expressed than in these clearly and beautifully arranged groups of singing and dancing boys and girls, which are equally attractive for their truthfulness and for their grace of movement and form.

I. SALOON: ancient furniture and crystal, dating from the 15th and 17th centuries.

II. SALOON: fine collection of fayence, chiefly from the celebrated manufactories of Urbino, Gubbio, and Faenza (16th cent.). In the glass-cabinets in the middle were acquired by the Medici from the Dukes of Urbino. Below a coloured relief, attributed to *Andrea Pisano*, is the entrance to the —

IV. SALOON, originally a chapel, but for centuries a dining-room, adorned with *Frescoes by *Giotto*.

Opposite us: Paradise, with a *Portrait of Dante as a youth; the two figures behind Dante are said to be portraits of Corso Donati and Brunetto Latini; the figure behind the cardinal (to the left, by the window), a young man in a yellowish robe, is possibly Giotto himself. The work, which was painted about 1302 in allusion to the peace of 1301, has suffered considerably, and has been restored with little care since 1850, when the whitewash which covered it was removed. On the right and left below it, a donna and St. Jerome by *Rid. Ghirlandajo*; on the entrance-wall, almost obliterated, the Infernal regions; at the side, the history of St. Maria Ægyptiaca and Mary Magdalene, much damaged.

This saloon also contains mediæval crosses, goblets, episcopal rings, reliquaries, mediæval goldsmith's work, valuable niellos, enamels, a choir-stall of 1493, and an inlaid choir desk (1498).

V. SALOON. In the first cabinet, carvings in ivory: consular diptych, two triptychs of the 14th cent., *Madonna in the style of Jacopo della Porta, crozier of the 13th cent., Byzantine casket. In the centre, cabinets with fine crystal of the 16th century. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see below.)

VI. SALOON (and the 7th): Bronzes. In the centre: ***Donatello*, David, a slender youthful figure, noble both in gesture and bearing, ranking with the St. George at Or S. Michele as one of the two masterpieces of the artist. By the walls: 19. Portrait-head by *Donatello*; 25. Portrait-head of Anna Lena Malatesta by *Lorenzo Ghiberti*; between the two last, relief of a dog by *Benvenuto Cellini*; then grotesques in bronze; fountain-figures; peacock; statuettes of Apollo and Juno, of the school of *Giovanni da Bologna*. The cabinet contains statuettes from antique and Renaissance works.

VII. SALOON : In the centre : *Donatello*, a Cupid treading a snake ; **Giov. da Bologna*, Mercury, a bold but thoroughly successful work. **Andr. Verrocchio*, David, attractive by its tender handling of the youthful limbs, and the Leonardesque but not so dignified either in bearing or form as Donatello's in Room VI. By the walls, to the left of the entrance : Crucifix a basrelief (partly gilded) ; two cabinets with imitations of 15th and Renaissance sculpture ; below, Hercules and Antæus by *Lajuolo* ; between these a colossal bust of the Grand Duke Cosimo in bronze, by *Benvenuto Cellini* ; the model in wax and bronze of that master's Perseus (somewhat differing from it ; p. 377) placed here ; *Bertoldo* (pupil of Donatello), Ancient battle in relief ; below, cinerary urn with angels by *Lor. Ghiberti* ; cabinets by this and the following wall contain portraits of the 15th cent. and other admirable small reliefs. End-wall : Altar Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi* ; cimens produced in their competition for the execution of the gates of the baptistery (p. 395).

The composition of *Ghiberti* is the less harmonious but the more full of a true antique feeling for beauty, especially that of the principal figures are represented in violent movement, and besides remarkably ugly. The subordinate figures, including the figures in positions of over-strained activity. In technical execution is superior.

Between the two last, a *Crucifixion, by *Agostino di Duccio* and a Frieze of children by *Danese* ; below, a recumbent figure of Mariano Soccino in bronze, by *Lor. Vecchietta*. — Window Francis Xavier, Death of Joseph, and St. Theresa, reliefs of Michael Angelo in bronze (once the property of his son). Turkey-cock and eagle by *Pietro Tacca* (17th cent.). — Window return through the 5th Saloon and ascend to the —

Second Floor. I. Room. On the walls, interesting frescoes by *Andr. del Castagno* (about 1450), transferred to canvas, the figures being nine portrait-figures (*Filippi Scolari*, *Farinata degli Uberti*, *Niccolo Acciajuoli*, p. 444, the Cumæan Sibyl, Esther, *Tomyris*, *Dante*, *Petrarch*, and *Boccaccio*), formerly in the Villa Pandolfini at Legnaia ; a *Pietà* by *D. Ghirlandajo* ; a Fresco by *Giotti* in fine coffers. The glass-cabinets contain articles of clothing dating from the 16th and 17th cent., altar-cloths, and ecclesiastical vestments. The two *Stained-glass windows, representing the Nativity, and the Adoration of the Magi, the latter with the armorial bearings of Leo X., from designs by *Luca Signorelli*, were formerly in the cathedral at Cortona.

II. Room. To the right, glazed terracotta reliefs by the *Della Robbia*'s. The earlier works, by *Andrea*, are white upon a blue ground, while the later works by *Giovanni* and others are entirely coloured. At the wall to the left, two *Madonnas, one of which

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V. Room. Works

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confinement;

Francesco Sforza; by the window-wall
Benedetto da Majano (1474); **Pisano*; B
Antonio Rossellino. Above, Holy Family,
ephew of Leonardo; **Mino da Fiesole*, Ma
ng St. John, exhibiting a delicate bean-
rait-bust of Franc. Sacchetti; above

by *Mino da Fiesole*.
V. Room. In the centre:
**Sansovino*, Bacchus; **A*
ke an arrow out of his qu
hus. On the wall, to the
so, Madonna and Child, a
Faith; *Rossellino*, Mary ad
these: *Jacopo della Querc*
the tomb of Maria del Carn
the Baptist. — End-wall:
er; **Michael Angelo*, Bust c

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the period 1501-1505, an
its calm beauty; *Michael As*
re mask of a Satyr is probabl
el *Angelo* when in his 15th year; the
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ht and left, are two fine busts of

the left, "Mino", the "the" the "the" etc. — We now
e: *Donatello*, John
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versary of the birth of the great poet (b. 1265), 14th a white marble statue 19 ft. in height, on a pedestal, the corners of which are adorned with four shields with the names of his four most important works after *Commedia*: the *Convito*, *Vita Nuova*, *De Vulgari Elo-* *Monarchia*. Round the pedestal below are the arms of all cities of Italy. — To the right is the *Palazzo dell' Ow del Borgo*), with a façade decorated with frescoes executed in 1620 within the short space of 27 days by a *S. Giovanni* and other masters. To the W. is the **Patori*, by Baccio d'Agnolo.

rch of **S. Croce* (Pl. G, 6), a cruciform edifice borne by as begun in 1294, from a design by *Arnolfo di Cambio*, nciscans, who at that time were the popular favourites monkish bodies. It was completed in 1442, with the of the façade, which has quite recently been skilfully y *Niccolo Madas* from the old design by *Cronaca*. The also been well restored. Over the central door is a bas- sing of Christ), by *Dupré*.

erior, consisting of nave and aisles 168 yds. in length, and in width and 65 ft. in height, with a transept 14 yds. in open roof, rests on 14 octagonal pillars at considerable inter- oduces an impressive effect, enhanced by its numerous monu- lebrated men. This church may be called the Pantheon of y, and its interest is greatly increased by the frescoes of his successors (*Taddeo Gaddi*, *Maso di Banco*, *Giovanni da olo Gaddi*, etc.), which were discovered within the last twenty the whitewash (best light in the morning). In 1566 *Giorgio* order of *Cosimo I.*, made several alterations on the altars, ver hardly accord with the simple dignity of the interior and e to be removed.

CE WALL. Over the central door are a window filled with as from drawings by *Lorenzo Ghiberti*, and a bronze statue of y *Donatello*.

ISLE. At the entrance, small honorary monument to *Daniele* portrait-medallion (his tomb at Venice, p. 240). — On the right, *Tomb of Michael Angelo, whose remains repose below it (d. 1564), erected in 1570, the bust by *Battista Lorenzi*, the fine chitecture by *Giovanni dell' Opera*, the painting and sculptures and *Valerio Cioli*. — On the pillar opposite, the 'Madonna del ossellino, above the tombstone of Francesco Neri. — Monument terred at Ravenna, p. 327), with the inscription 'Onorate l'altis- ', by *Stefano Ricci*, erected in 1829. — Alfieri (d. 1810), by ted by his friend the Countess of Albany). — *Marble pulpit, r to the left by *Benedetto da Majano*, described as 'the most lpit in Italy'. The five reliefs represent the Confirmation of in Order, the Burning of the books, the 'Stigmata', the Death s, and Execution of brothers of the Order; below are sta- aith, Hope, Charity, Fortitude, and Justice. — Macchiavelli *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto m par elogium'. — The learned *Lanzi* (d. 1810). — *Benedetto* ti; above it is a fresco by *Domenico Veneziano*, representing otist and St. Francis. — Adjacent is an Annunciation, an by *Donatello*. — *Monument of Leonardo Bruni (d. 1444), etino from his birth-place, by *Bernardo Rossellino*; above it basrelief by *Andr. del Verrocchio* (?). — The naturalist

Michel. — Leopoldo Nobili. — Opposite, in front of the last pillar the nave, Vincenzo degli Alberti (minister of Leopold I.), by *Emm*

RIGHT TRANSEPT. At the corner Monument of Principe Neri (d. 1856) by O. Fantacchiotti. — The CHAPEL OF THE CASTELLANI, OF Sacramento (1st on the right) is adorned with frescoes on the right the life of St. Nicholas and John the Baptist, on the left from 188. John and Antony by *Agnolo Gaddi*; on the right and left two life-size, by the della Robbia; on the left, the "Monument of the Co of Albany (d. 1824), widow of the young Pretender, by *Luigi Girol* the two angels and bas-relief by *Santarelli*. — Farther on, Cal *BARONZELLI*, now Giugni, with frescoes-scenes from the life of the forming the masterpiece of *Taddeo Gaddi*. Over the altar a Pieta in by *Bandinelli*. On the right a statue of the Madonna by *Vincenzo Pa* Above these is the Madonna della Cintola, a fresco by *Bastiano M* (a pupil of Dom. Ghirlandajo). To the right of the entrance to this is a Gothic monument of 1827.

The door of the corridor leading to the sacristy is next reach the left, in the corner, is a large crucifix, of the school of Giotto. end of the corridor is the CAPPILLA MEDICI, erected by Michel Cosimo Pater Patrius, with bas-reliefs by the Robbia ("Christ betw angels, above the door; "Madonna with saints above the altar) and ciborium by *Maso da Pissole*. This chapel also contains a "Co of the Virgin by *Giotto*: — Note the calm kindness, the tendrude in the action of the Saviour, the deep humility in the attit expression of the slender Virgin.... Let the student mark admirably the idea of a heavenly choir is rendered; how intent i isters on their canticles, the players on their melody, how qu how full of purpose, how characteristic and expressive are th how appropriate the grave intoneness and tender sentiment of some dent are the saints, how admirably balanced the groups (C. & C.)

SACRISTY (first door to the wall to the left) contains frescoes the Passion, by *Niccolò di Pietro* and cabinets and doors with fine (separated from the sacristy by a, adorned with altar, ceiling, and of Mary Magdalene and Mary) by *G* es of this master in the Cappella adjoin this chapel, are entered from the right in the church on leaving School of Giotto, representing the Co 3rd chapel belongs to the Buona a Buonaparte (d. 1830) and (r.) the by *Bartolomeo*.

the chapels of the Peruzzi and paintings, the work of his ripe and unadulterated truthfulness, and wh In these fine works were discov uzzi Giotto charias at f Elizabeth of the E usiana, an empty. Th scribed to.

depicts scenes from the life of Confirmation of the rules of the Sultan challenging the Magi blessing Assisi on his deathbed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from Rome. He appears to St. Anthony at Arles, and his Burial (a masterpiece, distinguished by variety of character and harmony

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*Giotto's principal paintings, the work of his ripe and unadulterated truthfulness, and wh In these fine works were discov uzzi Giotto charias at f Elizabeth of the E usiana, an empty. Th scribed to.

mission). On the ceiling are figures representing Poverty, Chastity, and Innocence, the three chief virtues of the order, and the saint in the vaultings above the windows are embellished with the figures among which that of St. Clara is especially attractive. — The choir is adorned with frescoes by Agnolo Gaddi (middle of the 14th cent.), the legend of the Finding of the Cross, and on the walls the legend of the saint. The high-altar was executed

contains modern frescoes in the 15th century, by Luigi Sabatelli and his sons, etc. — In the 4th CHAPEL: fresco of Madonna with saints, by Giovanni Vestri contains frescoes by Giotto, and Miracles of St. Sylvester; Last the monument of Uberto de' Bardi; 16th. — The CHAPEL NICCOLINI, in constructed by G. A. Dosio, contains the CHAPEL: Monument of the archiepiscopal crucifix by Donatello (executed in 1411). — In the side-chapel the monument (d. 1857) by Bartolini, with a copy in the Bargello (p. 404). — Farther Cherubini (born at Florence 1760, 1839).

Raphael Morghen (d. 1833), by Fa- monument of the celebrated archi- the last of his family, a group by and unfinished. *Carlo Marsuppini to da Settignano, surpassing the tomb ealth of ornament. Vittorio Fossum- Angelo Tavanzi (minister, d. 1781). On the pillar a Pietà, painted by An- t Pompeo Signorini (d. 1812), by Sta- by G. B. Foggini. Adjoining the aralist Targioni Tozzetti. — In the the marble tomb of John Oatrick, ace in 1419 when on an embassy from

nolfo del Cambio, are now usually ce, through a gate adjoining the rents of the Alamanni, Pazzi, and modern works by Costoli, Santa-

entered the church. They are della Torre families, relli, Bartolini, etc.; in the centre God the Father, a statue by Bandinelli. Opposite the famous conspiracy against the Medici), erected by Brunelleschi about 1420, with a handsome portal, the entablature of which, borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by Donatello and Desiderio da Settignano. The interior, in the shape of a Greek cross with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas, representing the twelve Apostles and four Evangelists, are by Luca della Robbia. — To the right

We observe the second row of cloisters, by Br (ing), on the other side of the kind. To the containing a Last Supper of the cloisters, is the Crucifixion, with a Supper by one of Giotto's the legend of St. Francis, by an inferior hand. the Inquisition, which was abolished by Gra Leopold, once held its sittings here. An ad of St. Francis (multiplication of the loaves), a fre da S. Giovanni, with a portrait of the painter.

Leaving the Piazza S. Croce, we proceed to th Via de' Benci, at the end of which, on the right, I Lazzo Alberti (once the residence of Leon Batt. A in 1850), and reach the Ponte alle Grazie, see p.

A little to the N. of S. Croce, at the corner of rotti, Via Ghibellina 64, is the *House of Mich* G, 6). In the 17th cent. a descendant of his fam a collection of pictures.

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Leaving the Piazza del Duomo (p. 394) by the VIA DE' SERVI, we pass the *Palazzo Fiaschi* on the right (fine windows) and the *Palazzo Buturlin* (Pl. G, 4) on the left, the latter, with its handsome court and modern painting, erected by Domenico, son of Baccio d'Agnolo. We then reach the *Palazzo Manelli* (*Riccardi*; Pl. G, 4), a brick edifice with ornamentation in stone of Fiesole, erected by Buontalenti in 1565, and the —

***Piazza dell' Annunziata** (Pl. G, 3, 4), embellished with two singular fountains by *Pietro Tacca*, and the equestrian statue of the grand-duke Ferdinand I., by *Giovanni da Bologna* (his last, but not best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.W. side of the piazza rises the ***Spedale degli Innocenti**, or *Foundling Hospital* (Pl. G, 4), begun in 1421 from the designs of *Brunelleschi* by his pupil *Francesco della Luna*, at the expense of the Guild of Silk-workers. The medallions with charming infants in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of S. MARIA DEGLI INNOCENTI, is an ***Annunciation** by *Andrea della Robbia*. The Interior (restored in 1786) contains an altar-piece (covered), the ***Adoration of the Magi**, which, according to Mr. Crowe, is the best easel-painting of *Domenico Ghirlandajo* (1488). — Opposite the Spedale is the hall of the *Servi di S. Maria* brotherhood, erected by *Antonio da Sangallo* (1519), and designed by *Brunelleschi*.

The church of ***SS. Annunziata** (Pl. G, H, 3) was founded in 1250, but has since been frequently altered and redecorated. The handsome portico with its three doors was built by *Caccini* (1600), central arch by *Antonio da Sangallo*. The door on the W. leads to the old Servite monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded in 1300, and restored in 1615, which contains a St. Sebastian by *Antonio da Pollajuolo* (shown only by special permission of the family). Over the central door a mosaic by *Davide del Ghirlandajo*, representing the Annunciation.

A kind of ANTERIOR COURT, which is first entered, begun by *Ant. Sangallo*, and completed by *Caccini* shortly after 1600, was adorned in 1509-14 with ***Frescoes** by *Andrea del Sarto* and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by *Rosso Fiorentino*; ***Visitation**, one of *Pontormo's* master-pieces; Nuptials of Mary, by *Franciabigio*, damaged by the painter himself in his choler at its premature uncovering by some of the monks; ***Nativity of Mary**, by *Andrea del Sarto*, painted in 1512, and 'on the highest level ever reached in fresco'; ***Arrival of the Magi**, by the same master, executed with a still more running hand but with less chastened sentiment, the figures characterised by a self-confident swing (C. & C.; in the left foreground, portrait of the painter, in the right Sansovino). Farther on, left of the entrance, **Nativity**, by *Alessio Baldovinetti* (1650); **Investiture of S. Filippo**, by *Cosimo Rosselli* (1476). ***S. Filippo giving his garment to a sick man**, by *Andrea del Sarto*; monu-

ment and bust of Andrea, by *G. Caccini*; *Gambler striding, by *Andrea del Sarto*; *Cure of a man possessed by evil spirit, *Death of S. Filippo, and Miracles wrought by him, by *Andrea del Sarto*. 'Carried away by his feeling for his subject, and charmed whenever he could realize a vague and ideal of tone (see especially the Death of the Saint), Andrea combines that appearance with absolute neutral contrast, and balance was almost restored by the facility with which he attained transparency, gay colours, and smoothness in the melody of each other'. — *C. & C.*

The Interior, consisting of nave with transepts and chapels, and covered with a dome, is adorned with a large fresco of the Assumption by *Ciro Ferri* (1670). Chapels contain frescoes by *Matteo Rosselli*; 4th, on the left the monument of Giovita Garavaglia (d. 1835), by *Lorenzo Nencini*. Over an altar in the S. transept, a Pietà by *Bandinelli*, who with his hand rests under it. The large ROTUNDA OF THE CHOIR, designed by *Alberti*, and adorned with frescoes by *Volterrano* (1683), is on the left at the entrance is the monument of Angelo Marzi-Medici by *da Sangallo* (1546). In the 2nd chapel on the right the Catharine by *Biliverte* (1606). The 5th chapel contains a series of reliefs from the Passion by *Giovanni da Bologna* and his pupils, with the monument of the former; in the 6th chapel a *Madonna by *Bronzino*; in the 7th a *Madonna with saints, by *Pietro Perugino*. 2nd chapel of the nave, after the choir is quitted: Assumption by *Perugino*. In the 4th chapel, the Last Judgment, copied from Angelo's picture in the Sistina by *Alessandro Allori*. Fresco of The Cappella della Vergine Annunziata in the nave to the entrance, covered with a kind of canopy, erected in 1439 by *Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by subsequent princes, contains a *miraculous and revered picture of the Virgin behind the altar, a fresco of the 15th century. Over the altar a bust of the Saviour by *Andrea*.

A door in the N. transept leads to the Cloisters; over it is a *Fresco by *Andrea del Sarto*, the Madonna del Sacco, remarkable for the calm and dignified composition, and the delicate colouring, which is still discernible in spite of its darkening. Below it is the monument of the Falconieri, the founder of the church. On the same side is the entrance to the chapel of the S. Luca (Cappella di S. Luca), adorned with paintings by *G. Vasari* and others (keys with the custodian, who also opens the glass door to the anterior court).

The Via della Colonna, in which is the church of Santa Elena de' Pazzi, leads hence to the Piazza Azeglio (see p. 52).

To the N.W. of the Piazza dell' Annunziata the Piazza della Pienza leads to the PIAZZA S. MARCO (Pl. E, 3), with a bronze statue of *General Fanti*, by *Fedi*, erected in 1870. On the N. side of this piazza rises S. Marco a church with a flat ceiling and a dome over the choir, entirely and completely altered in the 16th cent., and provided with a new façade in 1780.

INTERIOR. Over the central door Christ, painted on gold ground, by *Giotto*. RIGHT WALL: 1st altar: St. Thomas the Crucified, by *Santi di Tito*. 2nd altar: Madonna and Child by *Fra Bartolommeo*. 3rd altar: Madonna and two saints by a Roman school. — In the sacristy (erected by *Michelozzo*, 1482) a statue of St. Antoninus in bronze, by *Portigiani*. — Adjoining to the left is the chapel of Prince Stanislaus Poniatowsky (the CHAPEL OF ST. ANTONINUS (who was once a monk in this church) architecture and statue of the saint by *Giovanni da Fieschi*).

statues of other saints are by *Francavilla*. — This church contains the tombs of the celebrated scholar *Johannes Picus de Mirandola*, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent *Angelus Politianus* (d. 1494), who, having been a monk, was buried in the monastery of S. Marco (between the 2nd and 3rd altars of the left wall).

Adjacent to the church is the entrance to the once far-famed ***Monastery of S. Marco** (Pl. G, 3), now suppressed, and fitted up as the *Museo di S. Marco* (open daily, 10-4, 1 fr.; Sun., gratis). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436-43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards decorated by *Fra Giovanni Angelico da Fiesole* (b. 1387, d. 1455) with those charming frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1469-1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 372) were also once inmates of this monastery.

The CLOISTERS, which are entered immediately from the street, contain five fine frescoes by *Fra Angelico* (in the lunettes): *Christ on the Cross, with St. Dominic; left, over the door to the sacristy, *St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth; over the door to the chapter-house (see below) St. Dominic with the scourge of nine thongs; over the door of the refectory a Pietà; over the entrance to the 'foresteria', or apartments devoted to hospitality, **Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined'. — *C. & C.*); over the door, *Christ with the wound-prints, the head of elevated beauty and divine gentleness. The second door in the wall opposite the entrance leads to the CHAPTER HOUSE, which contains a large *Crucifixion, Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans below, by *Fra Angelico*. The door in the corner of the cloisters leads to the GREAT REFECTORY, one of the walls of which is adorned with the so-called *Providenza (the brothers and St. Dominic seated at a table and fed by two angels), by *Antonio Sogliani*, and a Crucifixion. The door next to the chapter-house leads to the second monastery court, in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the SMALL REFECTORY, containing a *Last Supper by *Dom. del Ghirlandajo*.

UPPER FLOOR. The corridor and the adjacent cells are adorned with succession of frescoes by *Fra Angelico*, and partly by his pupils. In the CORRIDOR: *Annunciation, Christ on the Cross with St. Dominic, and an Enthroned Madonna with saints. — In the CELLS: 3rd, Annunciation; 6th, Transfiguration; opposite, in the corridor, *Madonna enthroned; 8. The two Maries at the Sepulchre; 9. *Coronation of the Virgin. The last cells on the left side of the passage were once occupied by *Savonarola*. In No. 12: Madonna by *Fra Bartolommeo*; below, bronze bust of *Savonarola*, and a relief by *Dupré*; on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery); by the wall to the right, busts of *Savonarola* and *Benivieni* by *Bastianini*, a self-taught artist; above, Madonna by *Fra Bartolommeo*. Cell No. 13 contains a portrait of *Savonarola* by *Fra Bartolommeo*, his crucifix, autographs, and a copy of an old picture representing his execution (original at the Pal. Corsini, p. 426). — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (d. 1459), Archbishop of Florence. — Opposite is the LIBRARY, the first public library in Italy, built by *Miche-*

1441 for Cosimo de' Medici, who presented it 1588; the glass-cases in the middle contain a number from S. Marco and other convents and churches, with *Benedetto*, the brother of Angelico, and other celebrated 15th century. On the other side of this passage are 73, adjoining those of St. Antonine, and containing 12 pictures by Fra Angelico, which formerly adorned the Novella. The LAST CALL on the right, embellished with the Magi, al fresco, by Fra Angelico, is said to be the Pater Patrie caused to be fitted up for himself, and by the Abbot Antonine and Fra Angelico; it contains his portrait and a terracotta bust of St. Antonine.

The *Accademia della Crusca*, founded in 1582 for the purity of the Italian language, and established in a building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

Leaving the Via della Sapienza, and turning into the Via Ricassoli, we reach, beyond No. 54, the *Accademia di Belle Arti* (Pl. G, 3; open daily, 10 to 5 on Sun., gratis; catalogue 1 fr.). — This collection of pictures to strike the eye or imagination of the student is a most important collection for students of the Italian art during the 14th-16th centuries. We have here of being able to concentrate our attention on the features of the Tuscan and Umbrian schools, to the which this collection is restricted. The small pictures (large paintings, Nos. 18-29) and Fra Angelico's (small pictures, Nos. 11 and 24) are, however, regarded as supplementary to the much more important of these two great masters in the department of fresco. The Last Judgment (small pictures, No. 41), and from the Cross (large pictures, 34), afford a good idea of Angelico's works. This collection also possesses some works of *Gentile da Fabriano*, an Umbrian master, to Fra Angelico (*Adoration of the Magi*, large picture) work affords distinct evidence of the unity of art which existed between the Schools of the North and the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine 15th century. We may mention as one of Filippo Lippi's works the *Nativity of Christ* (small pictures, 26), which is a variation of the Virgin (large pictures, 41), with a portrait of himself, belongs to his late period. In these works the artist aims at sensuous beauty in his female figures. The want of repose in the style, and borrowed from the province of the desire to introduce Botticelli's *Coronation of the Virgin* (large pictures, 47); and *Baptism* (large pictures, 47); and *Leonardo's* technical skill.

form. *Domenico Ghirlandajo*, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His *Mador na* and angels (old pictures, 17) is better preserved than the *Nativity of Christ* (large pictures, 50). A comparison of *Ghirlandajo's* simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. *Lorenzo di Credi's* *Nativity* (large pictures, 51) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among *Fra Bartolommeo's* pictures, *Mary appearing to St. Bernard* is particularly worthy of notice (large pictures, 66), as it affords an insight into the master's method of painting; his *St. Vincent* (large pictures, 69) is also a fine work. *Mariotto Albertinelli*, who is closely allied to *Fra Bartolommeo*, is well represented by a *Madonna* (large pictures, 72) and a *Trinity* (large pictures, 70); his *Annunciation* (No. 73) is no longer in its original condition. *Perugino's* pictures are greatly above the average merit of his works: in his *Pietà* (large pictures, 58) an admirable individuality of character is exhibited; his skill as a colourist is shown in his *Mount of Olives* (53); and his *Assumption* (55), admirable both in composition and execution, shows him at the zenith of his power.

The ENTRANCE HALL contains four bas-reliefs in terracotta, by *Luca della Robbia*, and busts of great painters, in plaster. Passing to the right through a room with casts of modern sculptures, we enter the —

*HALL OF THE LARGE PICTURES. 1. *Mary Magdalene*, 13th cent.; 2. *Cimabue*, *Madonna*; 3. *Buffalmacco*, *St. Humilitas of Faenza*, 1316; 4-13 and 18-29. (from the cabinet-doors in the sacristy of the church of *S. Croce*), *Scenes from the lives of St. Francis and Christ*, after drawings by *Giotto*; 16. *Giovanni da Milano*, *Pietà*; 15. *Giotto*, *Madonna with angels*; *30. *Lorenzo Monaco*, *Annunciation*, with *SS. Catharine, Anthony, Proculus, and Francis*. Above: 31. *Niccolò di Pietro Gerini*, *Entombment*; *32. *Gentile da Fabriano*, *Adoration of the Magi*, the painter's master-piece, 1423; *34. *Fra Angelico*, *Descent from the Cross*; 39. *John the Baptist*, by a pupil of *Filippino Lippi*; 40. *Filippo Lippi*, *Madonna with saints*. *41. *Filippo Lippi*, *Coronation of Mary*, one of the master's best works; the monk in the foreground to the left, below, is a portrait of the painter himself.

*43. *Andrea del Verrocchio*, *Baptism of Christ*, in which the first angel on the left was painted by *Leonardo da Vinci*, a pupil of this master.

This painting, unfinished and injured though it be, offers to us a picture of calm and composure, of reverent and tender worship, which carries with it a special charm. The resigned consciousness of the Saviour receiving the water which *St. John* pours on his head, the questioning

tender air of the two beautiful angels, the brook of pebbles, the mixture of the mysteries of soft calculated to affect the senses of the beholder. —

Sandro Botticelli, 46. *Madonna with St. John the Baptist*; 47. *Coronation of the Virgin*; *48. *Peselli*, *Damianus, predella*; 49. *S. Botticelli*, *St. John the Baptist*; 50. *Domenico Ghirlandajo*, *Nativity*; 51. *Nativity*; 52. *Sandro Botticelli*, *Madonna and Child*; 53. *Perugino*, *Christ on the Mt. of Olives*, in *ex*; 54. *Signorelli*, *Madonna with Saints and the Child*; 55. *Assumption of the Virgin*, with *SS. Gualberto, Dominicus, and Bernard*, brought 1500; *56. *Perugino*, *Pietà*; 57. *Perugino*, *Descent from the Cross*, the upper half by *Pietro Perugino*; 58. *Andrea del Verrocchio*, *Two angels*, by the same; 59. *History of the Virgin*; 60. *Fra Bartolommeo (?)*, *Madonna*, by the same; 61. *Fra Bartolommeo (?)*, *Madonna with Jesus, St. Catherine, and St. Bernard*, saints; *62. *Mary appearing to St. Bernard*, *Raffaellino del Garbo*, *Resurrection*; 63. *Dead Christ*, designed by *Mary Magdalene*, and other saints, designed by *and painted by his pupil Fra Paolino da Pistoia*; 64. *Lomenneo*, *St. Vincent*; *65. *Mariotto Albertini*, painted after his separation from *Fra Bartolommeo*, still under his influence; 66. *Fra Paolino da Pistoia*, presenting *St. Thomas* with her girdle; *67. *Signorelli*, *Madonna with Jesus and four saints*; 68. by the same, 1510; 69. *Francesco Granacci*, *St. John the Baptist*; 70. *Fra Bartolommeo*, *Head of Christ* (that in the centre supposed to be *Savonarola*); 71. *Carthusian monk* with his finger on his lips; 72. *meo*, *Three heads* (of which only that of *St. Michael* tolerable preservation); 73. *Giovanni Antonio*, *Madonna enthroned*; 74. *Angelo Bronzino*, *Portrait of a Lady*; 75. *Alessandro Allori*, *A lady of the Medici*; 76. *Alessandro Allori*, *A lady of the Medici*; 77. *Michele di Ridolfo del Ghirlandajo*, *The two Maries with the Christ*; 78. *Angelo Bronzino*, *The two Maries with the Christ*; 79. *Alessandro Allori*, *Annunciation*; 80. *Annunciation*; 81. *Annunciation*; 82. *Annunciation*; 83. *Annunciation*; 84. *Annunciation*; 85. *Annunciation*; 86. *Annunciation*; 87. *Annunciation*; 88. *Annunciation*; 89. *Annunciation*; 90. *Annunciation*; 91. *Annunciation*; 92. *Annunciation*; 93. *Annunciation*; 94. *Annunciation*; 95. *Annunciation*; 96. *Annunciation*; 97. *Annunciation*; 98. *Annunciation*; 99. *Annunciation*; 100. *Annunciation*.

We now return through the Entrance through the Library of the Academy thence reach the —

HALL OF THE ANCIENT PICTURES, containing the works of the Tuscan school of the 14th and 15th centuries, and the above to the ordinary mentioned. 1. *Giovanni da Milano*, *Crucifixion*; 2. *Pacino di Buonaguido*, *Crucifixion*; 3. *Ghirlandajo*, *Madonna with angels*.

lico, Madonna enthroned. On the windows-wall: 2. *Alessio Baldodineti*, Crucifixion with angels. — [At the end of the hall is a curtain, behind which we see in the distance Michael Angelo's David (p. 417), not at present accessible.] Adjacent is the —

HALL OF THE SMALL PICTURES. To the right: 1. *Luca Signorelli*, Predella, Last Supper, the Mount of Olives, and the Scourging of Christ; 19. *Fra Angelico*, Madonna enthroned; 11, 24. *Fra Angelico*, Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); by the pillar, *Fra Angelico*, History of SS. Cosmas and Damianus; above, **Perugino* (or *Raphael?*), Two portraits of monks, and *Giotto*, Crucifixion; — *26. *Fra Filippo Lippi*, Madonna adoring the Infant Christ; *40. *Fra Angelico*, Pietà; above the door, *Fra Bartolommeo*, Hieronymus Savonarola in the character of S. Pietro Martire; *Fra Angelico*, *41. Last Judgment, 22. Christ and saints; 53. *Bernardo da Firenze*, Madonna enthroned.

In the SALA DEI CARTONI are preserved a number of the original designs of the most celebrated masters: 1. *Fra Bartolommeo*, St. Peter; 2. Madonna (della Gatta), copy from *Raphael*; 4. *Fra Bartolommeo*, St. Paul; 5. Madonna, after *Raphael*; 6. *Correggio*, Madonna; 9. Mary Magdalene, 10. St. Jerome, 11. St. Catharine of Siena, all by *Fra Bartolommeo*; 17. *Andrea del Sarto*, Madonna (in the Palazzo Panciatichi, p. 393); Madonna (del velo), after *Raphael*; 18. Madonna, 22. St. Dominicus, by *Fra Bartolommeo*.

Room V. To the right: 1. Florentine wedding, cover of a chest of the 15th cent.; 6. *S. Botticelli*, The risen Christ, Judith, St. Augustine, Death of a bishop; 7, 9. *Fra Filippo Lippi*, Adoration of the Holy Child; 11. *Lorenzo di Credi*, Adoration of the Child; 13. *Dom. Ghirlandajo*, Madonna enthroned; 16. *Pacchiarotto*, Visitation; 18. *Luca Signorelli*, Mary Magdalene at the Cross; 20. *S. Botticelli*, Tobias and the angel; 21. *Botticelli*, St. Andrew.

THE FIRST FLOOR contains the GALLERIA DEI QUADRI MODERNI (catalogue 20 c.; admission gratis), few of which are worthy of mention. 2nd R.: *C. Vogel*, 9. Scenes from the Divine Comedy, 12. Scenes from *Faust*; 10. *Ussi*, Expulsion of the Duke of Athens from Florence. — 3rd R.: *Castagnola*, *Filippino Lippi* and his mistress; 10. *Bezzuoli*, Entry of Charles VIII. into Florence. — 4th R.: 3. *Marko*, Harvest; 21. *Marko*, Return of Tobias. — 5th R.: 8. *C. Vogel*, Jesus and the little children; 17. *Buzzi*, Reading lesson. — 6th R.: 19. *Marko*, Landscape; 28. *Bezzuoli*, Portrait of Marie Antoinette.

In a straight direction from the entrance (No. 49) a COURT is reached, where several bas-reliefs by the della Robbia are preserved, the finest being the small Annunciation in the corner to the right and the adjacent Adoration of the Child; cast of a colossal horse's head from the Monte Cavallo in Rome; original model of the Rape of the Sabine women, by *Giovanni da Bologna*; St. Matthew, just begun, by *Michael Angelo*, one of the Twelve Apostles he was to supply for the cathedral (1503); etc. — Then to the right through a passage with reliefs in plaster, at the end of which is the Gallery of Statues, a rich collection of casts of the most celebrated sculptures in Europe. The Architecture Saloon contains architectural designs, and in other rooms are sketches, drawings, etc., by modern Architects.

Academy.

FLORENCE.

In the SECOND COURT (closed in 1882; comp. p. 4) celebrated 'David' ('Il Gigante') by Michael Angelo, youthful artist in 1501-1504 from a gigantic block which had been abandoned as spoiled. The statue placed under a glass building covered stood in front of the Palazzo Vecchio.

No plastic work of Michael Angelo as among his contemporaries as the 'David' miracle-worker, who raised the dead, assures us that Michael Angelo's David is modern statues whatever. The boldness sculptor certainly awakes our admiring respect was prescribed to him, but also in which he was confined to the narrowest attitude and motion. Yet this constraint of the statue could by no means be downwardly the demeanour of the young hero each limb is animated by a common impulse body is braced up for one action. The readiness, the right hand hanging at his instant he will make the attack'. — *Spr.*

This court is also destined for the reception of 'Angelo Museum', in which a complete collection of photographs of the great master's works is to be exhibited.

The same building (entrance in the Via Alfani) contains the celebrated manufactory of Florentine branch of industry founded in the middle of the 17th century, containing a collection of the materials used and works, open daily, 10-4 (adm. 50c., Sun. free).

The custodian of the Academy also keeps the keys of the Cloisters of the Recollets, or barefooted monks (Chiesa Compagnia dello Scalzo), Via Cavour 69 (Pl. G. 2) elegant court of the 16th cent., adorned with admirable figures and rich ornamentation. — painted by Andrea with the assistance of

al figure
B. Visiti
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early impressed
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example, in the sermon
right and the woman w
the German master.

Adjacent is the Ca.
1576 by Buontalenti, on the site of the far
where Lorenzo II Magnifico preserved a number
BARIKKA, Italy

Mediceo (No. 65) the site of the far
Magnifico preserved a number
I. 8th Edit.

LORENCE.

Palazzo Riccardi.

and in the neighbouring palace of the
, the heir and pupil of Donatello,
and him clustered a troop of eager
ver attained so great celebrity.
Credi, Giovanni Francesco Rustici,
ngiardini, A. Sansovino, P. Torri-
chael Angelo, all owe their artistic
edici. Duke Cosimo I. afterwards
e gallery of the Uffizi. — At the
l. G, 3) stands the *Cassino di Livio*,
Buontalenti. — Proceeding farther
Salvestrina to the left, and enter
ch, a corner house, is the **Palazzo*
l. H, 2), designed by Raphael, but
his death. In the same street, at
onia, is the old Convent of S. Ap-
azine, containing a *Fresco of the
tagno.

A CAVOUR, formerly named the *Via*
rdi (Pl. F, 3, 4), formerly *Medici*,
the government since 1814. It was
no Pater Patris by *Michelozzo*, who
tapering the rustica in the different
cade is surmounted by a rich and
grandson Lorenzo il Magnifico was
he maintained his brilliant estab-
Giovanni, and Giuliano also first
Giulio, Ippolito, and Alessandro
sequently resided here, and the
of the palace until it was sold in
and II. to the Marchese Riccardi,
nclosing within its precincts the
7th Jan., 1537, Duke Alexander
' *Medici*. The original structure,
misable, particularly its beautiful

lower surrounded by arcades, where
ek and Latin inscriptions from Rome,
ccardi in 1719. The sarcophagus in
resentation of the Calydonian Hunt,
uccio de' *Medici*, an ancestor of the
of the 14th cent.; the cover, bearing
id of the workers in wool, is modern.
sembling windows were designed by
above the arcades are by *Donatello*.
contains ancient busts; the THIRD
ue of Duke Alexander.
el, constructed and decorated by
wn 10-4 daily by the house-steward,
s embellished with *Frescoes by *Be-*
representing the journey of the Magi,

S. Giovannino.

942

Admission, see p. 866.

Admission, see p. 866.
via GINORK contains several fine
mention may be made of No. 13, the
built by Baccio d'Agnolo for the Taddel
resided for some time. opposite the Pa

resided for some time. In the Via Cavour, opposite the Palazzo Panciatichi (Pl. F, 4), erected by Des. da a relief of the Madonna by Pestellini (Farther on are the palaces Capponi, bowski (Pl. F, 3; formerly Capponi Marucci and others. — The Biblioteca Francesco P. 369), founded in 1703 by Francesco a fine collection of engravings, is also near S. Marco (catalogue). — the Pal. Ricc

On the other side of the Pal. Ricci Nelli, is situated the church of S. Giovanni, belonging to the Padri delle Scuole Pie; the church was remodelled in 1580 by B. Ammannati, and is in the possession of the Jesuits. In the city, many scientific institutions of the city, comedy, etc., are established here. The pictures by Allori, Bronzino, Santi di Tito, etc., are established here. The pictures by Allori, Bronzino, Santi di Tito, etc., are established here.

In the PIAZZA S. LORENZO (Pl. 1, 2), the name, is the *Base di S. Lorenzo*, adorned with the victories of *Bandinelli*, representing the Duke Cosimo Nere (d. 1526; father of Duke Cosimo), who was restored and furnished with the statue of Giovanni, executed by the same artist (Pl. E, F, 3, 4), found in the church of St. Ambrose in 1393, is one of the most beautiful. In 1423 it was burned down, and in 1424 and seven other families from the destruction, who restored the form of the early Christian nave and aisles terminated by a transept with a flat ceiling, and the aisles with added chapels resembling niches on each side (14 in number, and two pillars) he replaced the

had been removed in the middle ages, and which now support the projecting arches. The cupola, which rests upon the cross without the interposition of a drum, is not part of Brunelleschi's work. — The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the new sacristy (see below), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 409). The church has been handsomely restored within the last few years.

At the end of the RIGHT AISLE is the *Monument of the painter Benvenuti (d. 1844), by *Thorvaldsen*. *Basreliefs on the two pulpits by *Donatello* and his pupil *Bertoldo*. — RIGHT TRANSEPT, third chapel on the right, (r.) Monument to Bernardo Cennini, the first printer in Florence, by *Costoli* (1871). On the altar, a marble tabernacle by *Desiderio da Settignano*. — At the foot of the steps leading to the CHOIR is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funereal pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — In the 2nd chapel to the left of the choir the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The *OLD SACRISTY, erected by *Filippo Brunelleschi*, is covered with a polygonal dome. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea del Verrocchio*; Lorenzo and Giuliano are also interred here. In the centre the marble monument of Giovanni Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, by *Donatello*. The reliefs of the Evangelists (below the dome), the bust of St. Lawrence, the bronze doors, and the basreliefs above them are also by *Donatello*. In the small chamber to the left is a fountain by *Verrocchio*, completed by *Donatello*. — In the 2nd chapel, an Annunciation, by *Fra Filippo Lippi*. — In the LEFT AISLE the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. — The adjoining door leads to the cloisters and the library (see p. 421). In the second chapel, the Martyrdom of St. Peter by *Sogliani*.

To S. Lorenzo belong also the new Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the Piazza della Madonna at the back of the church, nearly opposite the Via Faenza. From the vestibule we ascend a flight of steps to the left, and reach the new sacristy on the left, and the chapel of the princes on the right.

The **NEW SACRISTY (*Sagrestia Nuova*; admission, see p. 369; fee), built by *Michael Angelo* for Pope Clement VII. (Giulio de' Medici) in 1523-29, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, niches, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled have been confined to the monuments of the two members of the family who had last died, *Giuliano de' Medici*, created Duc de Nemours by the King of France (d. 1516), and *Lorenzo de' Medici*, who became Duke of Urbino under Leo X. (d. 1519). The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after

FLORENCE.

55

S. Lorenzo.

In spite of these unfavorable
stances Michael Angelo has here produced a work of
the greatest beauty. Architecture and sculpture are
as if the master had modelled out of one and the same
niches, doors and windows.

On the right is the MAUSOLEUM OF GIULIANO DE' MEDICI
presented as the General of the army holding the scepter. Below is
in his hand. Full of proud energy he is adorned with
ready to start up at the approach of danger. A counter-
containing the remains of the emperor. Below is
Day and Night, the latter wrote up
vanni Battista Strossi, wrote up
La Notte, fu da
Dormire, sasso, e
In questo sasso, e
Destata, se no i credi, e
allusion to the suppression

Michael Angelo, in
(see above), answered:
Grato me e i sonno e più l'esser di sasso
Mentre che i danno e la vergogna dur
Non veder, non destar; deh! parla basso
Per - Lorenzo de' Medici
meditation (hen
s and Dawn
to which M
somewhat
were the v
death of th
which are
absorption
dy mentio
ence on th

Opposite is the
Giuliano is represe
below it his tomb w
also by Michael An
to convey by the
The periods of th
universe, which ar
are not portraits, but
sides of a heroic nature,
confident energy. It is certain, a great influence was bent up
fate of his country exercised Angelo the test. — T
if the theory that Michael stand the Madonna,
political monument cannot unfinished St. Damia
the chapel, consisting of an unfinished St. Damia
the two patron saints of the Medici, St. Giovanni An-
Montelupo, and St. Cosmas (r.) by Fra Giovanni An-
also sculptured for the mausoleum, but have nev
for which they were destined.

The CHAPEL OF THE PRINCES (Cappella d
chapel of the grand-dukes of the Medici fam
1604 by Matteo Nigetti, from the designs of
It is octagonal in form, covered by a dome,
with marble and valuable mosaics in stone. T
(Creation, Fall, Death of Adam, Sacrifice of N
Resurrection, Last Judgment) are by Pietro Ben-
are the granite sarcophagi of the princes, some
statues, from Cosimo I. (d. 1564) to Cosimo II
On the coping round the chapel are placed
16 Tuscan towns in stone-mosaic. — A sum
880,000l.) was expended by the Medici family
on the construction and decoration of this ch.
The Cloisters, immediately adjoining
to Brunelleschi. To the right, by the c
Paolo Giovio, the historian, by Francesco
jacent is the entrance to the Biblioteca
adm. see p. 369; custodian 1/2 fr.), a

in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 8000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1524 from the design of *Michael Angelo*, the portico was built by him (very effective in spite of several eccentricities), and the staircase (which was also designed by Michael Angelo) was completed in 1571 by *Vasari*; the rotunda containing the Bibl. Deliciana, was erected in 1841, from *Pasq. Poccianti's* design.

The wooden ceiling of the Library was executed by *Tasso* and *Carota*, from *Michael Angelo's* designs (soon after 1529?). The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these is a number of codices of rare value: Virgil of the 4th or 5th cent.; Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of *Æschylus*. Cicero's *Epistolæ ad Familiares*, written by Petrarch. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri. Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels; maps of Ptolemy; miniatures, etc. Catalogues of Oriental MSS. by Lewis Asseman and Bandini, continued by Furia.

To the N. of S. Lorenzo stands the *Mercato Centrale* (Pl. D, 3), constructed from a design by Mengoni (p. 132). The markets of the Mercato Vecchio (p. 394) were transferred hither in 1882.

In the VIA FAENZA (Pl. E, 2, 3), which leads from the centre of the town to the *Fortezza S. Giovanni Battista* (Pl. E, F, 1) built in 1534 under Cosimo I., stands the little Gothic church of *S. Jacopo in Campo Corbolini*, founded in 1206, with a colonnaded forecourt and funeral monuments of the 13th and 14th centuries. In No. 57, farther on to the right, which was formerly the refectory of the convent of S. Onofrio and afterwards contained the Egyptian and Etruscan museum (see p. 400), is a large *Fresco, 'Cenacolo di Fuligno', a Last Supper of the School of *Perugino* (1505). The remaining walls are occupied by a comparative collection of representations of the Last Supper by various masters (25 c., Sun. free).

Near the church of S. Lorenzo, in the VIA DELLA FORCA (Pl. E, 4), which leads from the Via dei Conti to the Via de' Cerretani, stands the *Palazzo Martelli*, in which Donatello was brought up. On the first floor, above the staircase, is a David, and in the picture-gallery are a John the Baptist and a juvenile bust by Donatello; there are also several good paintings, among which is a Catiline's Conspiracy by *Salvator Rosa*. — On the house opposite is an excellent relief of the Madonna by *Mino da Fiesole*.

The Via de Cerretani leads hence to the W. to the PIAZZA NUOVA DI S. MARIA NOVELLA (Pl. D, 3, 4), where festivals and games were frequently celebrated in former times. The principal of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called *Prasina* (green), *Russata* (red), *Veneta* (blue), and

FLORENCE.

3. Maria Novella.

Alba (white), resembling those of the ancients. marble of 1608, standing on brazen tortoises, per Bologna, served as goals. — The Loggia di S. Paolo, posta the church, erected in 1451 from Brunellesco, adorned with terracottas by Andrea della Robbia. the corner of the Via della Scala is by Lorenzo Monaco (14th cent.). — Tran vella to the Cascine every 5 min.; S.

The church of S. Maria Novella the site of an earlier edifice, from des Fra Sisto and Fra Ristoro, and completed in 1449 by Campo, is 'perhaps the purest and most elegant example Gothic'. In 1456-70 it was furnished with a beautiful and a fine portal, designed by Leon Battista Alberti, employed volutes here to connect the nave and aisles. A two concentric meridians on the right and left were c P. Ignazio Danti in 1572. (The visitor is warned n the two steps halfway up the church.) — The clos eades ('avelli') of black and white marble which adjoin the right, were originally constructed from designs b but were frequently altered at subsequent periods. cently been restored. The best view of the med with its c

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of Florentine art before Leonardo, Mic
part of the wall of the altar is a Coronation
windows are SS. Francis and Peter the Martyr
John the Baptist, and below all these, Giovanni
at whose expense these works were executed.
seven sections, is represented the life of Mary: E

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the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, and Nuptials, Adoration of the Magi and Massacre of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Gianfrancesco Ridolfi, three famous merchants, while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Gentile de' Becchi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the Tornabuoni family; the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Birth of Christ, and Dancing of the daughter of Herod. Several of these paintings are unfortunately nearly obliterated. — The choir-stalls are by *Baccio d'Agnolo*, altered by *Vasari*. At the back of the altar is a *Slab to the memory of Lionardo Dati by *Ghiberti*.

The CHAPEL to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 408). — The following GADDI CHAPEL, by *Antonio Bocio*, is adorned with the Raising of the daughter of Jairus, by *A. Bronzino*, and bas-reliefs by *Bandini*. — The STROZZI CHAPEL in the left transept, to which steps ascend, contains *Frescoes with numerous figures; opposite the entrance the *Last Judgment, (l.) *Paradise, over the figures in which broods a truly celestial repose, by *Andrea Orcagna*; Hell (r.), by his brother *Bernardo*; altar-piece, Christ with saints, completed in 1367, by *Andrea*. — The next door, in the corner, leads to the sacristy, the most interesting object in which is a *Fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. — The altar-pieces in the N. AISLE are of the 17th and 18th centuries. — In the NAVE a pulpit by *Buggiano*; stained glass by *Alessandro Fiorentino* (*Botticelli*?), from drawings by *Filippino Lippi*.

On the W. side of the church is the Sepolcreto, or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the ancient Cloisters, called *Il Chiostro Vecchio*, or *Verde*, adorned with frescoes by *Orcagna* and *Paolo Uccelli*, in terra verde (different shades of green). Those by the latter were painted about 1446, those by *Orcagna* at an earlier date. The best-preserved is the Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements. — To the right in the cloisters is the CAPPELLA DEGLI SPAGNUOLI (best light, 10-12), formerly the chapter-house, begun in 1320, with frescoes of *Giotto's* school (attributed by *Vasari* to *Taddeo Gaddi* and *Simone di Martino*, but, according to Mr. Crowe, most of them probably by *Andrea da Firenze*, a few by *Antonio Veneziano*); on the wall of the altar the Passion, and below it, Christ in Hades; on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and the doubting Peter on the water. On the E. side (r.) the Church militant and triumphant, the pope and emperor on the throne, surrounded by their counsellors and illustrious men, such as Petrarch with Laura, Boccaccio, Cimabue, etc.; the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'). On the W. side (l.) Thomas Aquinas in his professorial capacity, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. In the niches 28 figures representing virtues and sciences. On the wall of the door, History of St. Dominic and Martyrdom of St. Peter. — The GREAT CLOISTERS, the largest at Florence, with frescoes by *Cigoli*, *Allori*, *Santi di Tito*, *Pocetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century.

The LABORATORY of the monastery (*Spezeria*, entrance by the

large door in the Via della Scala
brated for the perfumes and
'Alkermes', a speciality of Flo
cloves, contains a room (former
of the 14th cent. (the Passion)

A little to the N.E. of th
lies the *Piazza Vecchia di S*
embellished with a *Monument*
country. — The *Railway Station*
of S. Maria Novella.

From the S. end of the *Pia*
SCALA (Pl. C, D, 1, 2, 3) leads
Nuova. In this street stands the
(Pl. C, 2), with a lunette above
and in the interior a *Coronation*
two *Della Robbia's*. — In the
Palace (Pl. C, 2) at the corner
della Robbia.

[In the Via di Palazzuolo, v
Scala, is the church of S. *Fra*
with fine *Works in marble, o
and a bust of John the Baptist.

The Via de' Fossi (Pl. D,
Novella to the *Piazza del Ponte*
the broad street of *Borgognis*
PIAZZA MANIN (Pl. C, 4), whe
the W. side of the piazza are
norites and the church of S.
1554, remodelled in 1627,
lunette by the *della Robbia*, re

The *INTERIOR*, consisting of a
tains, over the 3rd altar to the r
Tito; between the 2nd and 3rd a
ticelli; opposite to it St. Jerome,
pel in the left transept approach
Opposite is the entrance to the
Crucified, with angels, monks,
jacent is the entrance to the Cl.
with frescoes by *Giovanni da S*
its the entrance from the chu
ratory (adm. 25 c.; Sun. fre
*Last Supper, by *Dom. Ghirland*

We now proceed throu
Prato (Pl. C, 1, 2), turn to
or they may be reached
the *Piazza Manin*, and e
Vittorio Emanuele, wh
Piazza degli Zuavi, Pl.
Arno Nuovo 50, is th
containing a replica of

demio di S. Luca in Rome has declared this to be the original work (formerly at Loreto), of which all traces were lost at the end of last century.

Turning to the left from the Borgo Ognissanti, crossing the *Piazza Ponte Carraja* (Pl. C, D, 4), which is embellished with a *Statue of Goldoni*, and proceeding towards the *Ponte S. Trinità*, we perceive, on the left (Lung' Arno Corsini, No. 10) the **Palazzo Corsini** (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a valuable *Picture Gallery* (open on Tues., Thurs., and Sat., 10-3; entrance at the back, Via di Parione 7; porter $\frac{1}{2}$ fr.; the catalogues are not always trustworthy).

ANTE-ROOM: Two chiaroscuro by *Andrea del Sarto*. — **I. Room:** 5. *Gessi*, Vision of St. Andrew; portraits by *Sustermans* (the finest Nos. 21 and 24), *Van Dyck*, and *Tintoretto* (35). In a straight direction is the — **II. Room:** Battle-pieces by *Borgognone* (4, 11) and *Salvator Rosa* (6, 8, 31, 33, 39, 41), and sea-pieces by the same master (12, *20). The marble vase, with Lycurgus suppressing the Bacchanalian thyasus, appears to be spurious. Bronze vase. — **III. (LARGE) ROOM:** Madonna and Child, with SS. Anna, Joseph, and the young Baptist, and angels' heads above, with the date 1516, from the Pal. Rinuccini, attributed to *Raphael*, but probably a copy of the original at Munich; 13. *Dolci*, Madonna (in crayons); 19, 21. Portraits by *Seybold*; 23. *Giulio Romano*, Copy of the violinist from the Pal. Sciarra at Rome; 16. *Caravaggio*, Portrait; 39. Madonna and Child, after a lost fresco, by A. del Sarto; 40. Copy of Titian's Madonna in the Belvedere at Vienna. On the side next the Arno — **IV. Room:** A number of *Carlo Dolci's* (7. Peace; 40. Poetry); 38. Copy of G. Romano's Madonna and Child at Dresden; 37. *Filippino Lippi* (?), Madonna and Child; 28. *S. Botticelli*, Madonna with Christ and angels; 18. *Luca Signorelli*, Madonna and saints; 21. *Fra Bartolommeo* and *Mariotto Albertinelli*, Madonna adoring the Child; 9. *Raphael* (?), Cartoon for the portrait of Julius II. in the Palazzo Pitti. We now pass through the 5th Room and enter the — **VI. Room:** 8. *Sebastiano del Piombo* (?), Bearing of the Cross; 22. *Ligozzi*, Flute-player; 23. *Guido Reni*, Lucretia; 25. *Caravaggio*, Study of a head; *6. *A. Pollajuolo*, Portrait; 5. Portrait in the style of Roger v. d. Weyden. — Turning to the left, we next enter the — **VII. Room**, containing copies from *Salvator Rosa*. — We then pass through two dark rooms into the — **X. Room**, with pictures from Ariosto's Orlando Furioso by *Guido Reni*. In the centre, an altar-piece of the 14th century. — **XI. Room:** 19. View of the Piazza della Signoria of 1498, with the burning of Savonarola. In the centre a good Netherlandish copy of Michael Angelo's Holy Family in the Tribuna (p. 383), somewhat altered, and with the addition of a landscape. — We return to the hall and to the right enter the — **XII. Room:** 2. *Raffaellino del Garbo* (?), Holy Family; 9. *Albertinelli*, Holy Family; 33. *School of Perugino*, Madonna and Child. — **XIII. Room:** Nothing of importance.

The *Ponte S. Trinità*, see p. 375; the left bank of the Arno, see p. 428.

By the *Ponte S. Trinità* is the *Palazzo Masetti* (Lung' Arno, No. 2; Pl. D. 5), formerly *Fontebuoni*, where the dramatist Alfieri resided and died (9th Oct., 1803). — At the corner opposite rises the imposing **Palazzo del Comune**, formerly *Palazzo Spini* (Pl. D, 5), once the seat of this family, for some time town-hall, and now known as the *Pal. Feroni*, a structure of the 14th cent., still preserving the character of a strong castle-like dwelling.

Opposite the Pal. del Comune is the church of **S. Trinità** (Pl.

35; C, 4), erected about 1250 by Niccolò Buontalenti in 1570.

The INTERIOR consists of nave and aisles, with chapels at the sides and adjoining the central door is a marble altar by Donatello. The 4th Chapel on the right contains the Annunciation by Don. Ghirlandajo. The *CAPPELLA DE' S. monk Don Lorenzo. The *CAPPELLA DE' S. from the high altar, is adorned with frescoes by Don. Ghirlandajo, dating from 1485, consistent ornamentation. The frescoes are in the upper row, to the left: 1. St. Francis in house; 2. Pope Honorius confirms the rule in presence of the Sultan. On the right: 1. Stigmata; 2. Resuscitation of a child of the saint. It is interesting to compare Giotto's rendering of the same subject in the ceiling are also by Ghirlandajo. * San Gallo (?). Above the altar, Pietà in the Aisle: 3rd Chapel, early Christian sarcophagus. The Chapel of the Strozzi, is a model by Donatello.

In front of the church lies the Piazza della Signoria, a column of granite from the Baths of Trajan here in 1563, and furnished in 1570 by Cosimo I., who had just been made King of France. On the summit is placed a statue of Cosimo I. by Taddi, added in 1581. The figure is slender, and consequently draped with folds. To the right is the Hôtel du Nord, formerly the residence of the Medici, erected by Baccio d'Agnolo in 1520, in which pointed and circular gables.

Farther on in the busy VIA TORRELLA, among handsome palaces and tempting shops, stands the Palazzo Strozzi (Pl. D, E, 4), begun in 1489 by the celebrated Filippo Strozzi (comp. present state of completion till 1555). More than the Pal. Pitti, it presents an external style in its most perfect development, with imposing façades (that towards the Via Tornaabuoni and 105 ft. in height), constructed in some court added by Cronaca. Celebrated corner lanterns (by Caparra), the li among the finest specimens of Italian works of art formerly contained here, moved to Berlin. — In the small Piazza Strozzi stands the Palazzo Strozzi, in style, with a fine court.

Farther on in the VIA TORNABUONI, stands the Palazzo Corsi (Pl. D, E, 4), former residence of Michelozzo, but remodelled in 1840 by No. 19, on the left, is the Palazzo Strozzi.

Ant. Dosio, a pupil of *Baccio d'Agnolo*. No. 3, also on the left, is the *Palazzo Antinori* (Pl. E, 4), with its beautiful façade, said to have been built by *Giuliano da Sangallo*. — Opposite, to the left of the church of *S. Michele*, is the *Cappella S. Gaetano* (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by *Luca della Robbia*.

In the vicinity, *Via Vigna Nuova* 20, is the *Palazzo Rucellai* (Pl. D, 4), erected about 1460 by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the *Via della Spada* is the *Oratorio de' Rucellai* (keys at the shoemaker's opposite), which contains an exact imitation in marble of the Holy Sepulchre at Jerusalem and a fresco by *Baldovinetti*.

LEFT BANK OF THE ARNO. About one-fourth part of the city lies on this bank. We cross the *Ponte S. Trinità* (Pl. D, 5; pp. 375, 426), adorned with allegorical statues of the four seasons, and proceed in a straight direction to the *VIA MAGGIO* (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Capello*, wife of Francis I., and well known for the romantic vicissitudes of her history, erected in 1566. — The *Borgo S. Jacopo*, the first side-street to the left, contains the small church of *S. Jacopo* (Pl. D, 5), with a vestibule of the 11th century.

We next follow the second side-street (*Via Michelozzi*) to the right and reach the piazza and church of **S. Spirito* (Pl. C, 5), an edifice in the form of a Latin cross, covered with a dome, and flanked with 38 chapels, designed by *Filippo Brunelleschi* in 1433 (?), but not begun until after his death (1470), and finally completed in 1487. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. — The Campanile, erected by *Baccio d'Agnolo*, also deserves inspection.

Over the entrance: *Stained-glass window after *P. Perugino*. — **RIGHT AISLE.** 2nd Chapel: *Pietà*, a group in marble, after Michael Angelo (original in *S. Peter's* at Rome), by *Nanni di Baccio Bigio*. 7th Chapel: Archangel Raphael with Tobias, group by *G. Baratta*. — **RIGHT TRANSEPT.** 3rd Chapel: Madonna by *Donatello* (covered). 5th Chapel: *Madonna with SS. Nicholas and Catharine, by *Filippino Lippi*. 6th Chapel: Madonna appearing to St. Bernhard, an early copy from *Perugino* (original at Munich). 7th Chapel (right wall): Marble sarcophagus of *Nero Capponi*, with his portrait in relief. — The **CHOIR** has a screen of marble and bronze; high-altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, in the 2nd chapel on the right, a Madonna and four saints on a gold ground, *School of Giotto*; in the following chapel a Madonna and saints by *Lorenzo di Credi*; in the 5th chapel, The adulteress before Christ by *Alessandro Allori*. — **LEFT TRANSEPT:** 1st chapel, Madonna with saints, by *Pier di Cosimo*; 4th chapel (del Sacramento), marble altar by *Andrea Sansovino* (youthful work); 5th chapel, *Trinità* with SS. Catharine and Magdalene, by *Raffaellino del Garbo*; 7th chapel, Madonna and saints by *Raffaellino del Garbo* (1505); 8th chapel, Madonna with four saints, copy by *Michele del Ghirlandajo* from *Rid. del Ghirlandajo* (original in Paris). — The ***SACRISTY**, a noble and graceful octagonal structure,

Carminé.

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the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since 1593. — It terminates in the VIA GUICCIARDINI (Pl. D, 6), which passes a small piazza adorned with a column commemorating the defeat of the Sienese at Marciano in 1554. Farther on is the church of *S. Felicità* (Pl. D, 6), which contains a Madonna by Taddeo Gaddi (4th altar to the right). At the end of the street to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini lived from 1482 to 1540; opposite to it, on the right (No. 16), is the house of *Macchiavelli* (Casa Campigli).

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on an eminence, was designed and begun by *Brunelleschi* in 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is entirely produced by its fine proportions (comp. p. xlii). The length of the central part is 118 yds., its height 121 ft.; the whole façade is 220 yds. long. About the year 1568 *Bartolommeo Ammanati* introduced round-arched windows on the ground floor, where the two portals, and the small rectangular windows, at a considerable height from the ground, were originally the only openings. At the same time he began to construct the large court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were completed in 1620-31. The two projecting wings were added in the 18th century. — Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of King Humbert when at Florence. The upper floor of the left wing contains the far-famed ****Picture Gallery**, which was formerly the property of Cardinal Leopold and Carlo de' Medici, and of the Grand-duke Ferdinand II.

The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 382) in the Uffizi gallery. No collection in Italy can boast of such an array of master-pieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 338). The Adoration of the Magi, by *Dom. Ghirlandajo* (358), is a replica of the picture No. 1295 in the Uffizi. *Filippino Lippi's* Holy Family (347) is of somewhat

doubtful authenticity. Perugino's *Pietà* (164), in
 ment of the landscape deserves notice, is one
 works. To Fra Bartolommeo's later period belong
 (156), the Holy Family (258), St. Mark (125), a
 the master's last work, a model of composition,
 of sentiment and purity of forms, and certainly
 beautiful products of Italian art. *Andrea del S.*
 represented by an *Annunciation* (124); by the
 (172), a picture without action, but of an impo
 character; John the Baptist (285); a *Pietà* (58),
 treated than is the master's wont; and the *M*
 with saints (307), all of which show his different
 particularly the soft blending of his colours. —
 the gallery culminate in no fewer than a dozen of
 The exquisite '*Madonna del Granduca*' (266), in
 of simple female beauty is but slightly veiled
 character of the work, and the '*Madonna della S*
 beautiful work of purely human character, in
 ternal happiness is expressed by the attitude
 captivate every beholder. The '*Madonna del F*
 on the other hand, painted at different times
 entirely by Raphael's own hand, and the '*Mad*
 nata' (No. 94, being an extension of an origin
 position) are of inferior interest. The finest of
 of Leo X. with the two cardinals (83), in whic
 harmonious blending of the four shades of red.
 Whether the portrait of Julius II. (151) exhibit
 the Tribune is the original, has long been a ma
 but if the two pictures were placed in juxtaposi
 might perhaps be settled. The portraits of the
 the '*Gravida*' (229) are now Generally admit
 works of Raphael. The portraits of Angiolo an
 (81, 89), of the master's Florentine period, ar
 authenticity; but those of Inghirami (171) an
 biana (158) are not free from doubt. The Visio
 which transports us into an entirely different spl
 symbolical subject, treated by Raphael in his
 The Goldsmith (207), once attributed to Leonar
 been allotted to Lorenzo di Credi. The Thre
 hardly claim, even in its com
 Angelo. — The Venetian Scho
 in the Pitti Gallery. Thus
 Lotto's *Three Ages* (157), a v
 that of Giorgione.
 Tizian's portrait
 (54), his *Stalls* (18), and
 Raposo in 1776 (88; and)
 err—nece

F. Baroccio, Copy of the *Madonna del S. Girolamo*
212. *Bronzino*, *Cosimo I.*,

*208. *Fra Bartolommeo*, *Nuptials of St. Catharine*.
'Incomparably the grandest of the creations by the
of *Mariotte* is that completed before the close of 1512 for
a variation of the old theme, the marriage of *St. Catharine*.
In composition, drawing, and relief, it was beyond his
come nearer perfection'. The light of the gallery is ve
to this work. — C. & C.

207. *Leonardo da Vinci* (? , or probably by *Lorenzo*
Portrait of a goldsmith; 206. *Bronzino*, *Francesco I.*

*201. *Titian*, *Cardinal Ippolito de' Medici* in
costume, painted in 1532, after the campaign against
in which the cardinal had taken part.

200. *Titian*, *Philip II. of Spain* (copy of the original);
198. *Velazquez* (?), Portrait of a man; 199. *Granacci*,
197. *Guido Reni*, *Caritas*; 196. *Paolo Veronese*, *St. John*
other saints; 195. *Giacomo Francia*, Portrait; 194.
Assumption of the Virgin (unfinished); 190. *Sustre*
of the son of *Frederick III. of Denmark*; 188. *Salvator*
trait of himself; 186. *Paolo Veronese*, *Baptism of Christ*.

**185. *Giorgione*, 'The Concert', representing a
monk who has struck a chord, another monk with
youth in a hat and plume listening.

'In one of the simplest arrangements of half length
possible to conceive, movement, gesture, and expression
tale. . . . The subtlety with which the tones are broken
the soberness of the general intonation is magical. Wa
lights, strong shadows, delicate reflections, gay varieties
perfect harmony . . . How fresh and clean are the extremes
what masterly ease they are done at the finish? What
in the furs, what pearly delicacy in the lawn of the v

184. *Andrea del Sarto* (?), Portrait of himself.

SALOON OF SATURN. Ceiling-painting by *Pietro*
In the centre of the room a *Carità*, a marble group
To the right of the entrance-door: 181. *Salvator Rosa*
a poet; above the door, *179. *Sebastiano del Piombo*
of *St. Agatha*, 1520; 178. *Guido Reni*, *Cleopatra*
Bassano, *Rustic scenes*; 176. *Domenichino*, *Mary*
175. *Franc. Albani*, *Holy Family*.

*174. *Raphael*, *Vision of Ezekiel*: God the Father
on the living creatures of three of the Evangelists
the angel of *St. Matthew*.

'Even in his imitation of Michaelangellesque types
great freedom and the clearest consciousness of what
his natural gifts and of where his true strength lies. T
to the small picture of *Ezekiel* in the Pitti Gallery, so m
fineness of execution, though less striking in the colouring
ment of the two smaller angels who support the arms
the example of *Michaelangelo* was followed. From th
sari, however, we know that in portraying *Jehovah*, F

BARDEKER. Italy I. 6th Edit.

aspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer*.

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'). — *171. *Raphael*, Tommaso Fedra Inghirami (a replica in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer*.

167. *Giulio Romano*, Dance of Apollo and the Muses.

**165. *Raphael*, Madonna del Baldacchino (completed by a different hand after 1514, by which the bishop on the right and the angels were probably added, and finally provided with the canopy by *Agostino Cassano* about 1700).

*164. *Pietro Perugino*, Entombment (Pietà), painted in 1495 during the master's residence in Florence.

'In this arrangement Perugino leaves nothing to desire, balancing and harmonizing everything with a sobriety and fitness only to be found in the best composers. . . . In thus modifying the intensity and form of pain in each person, as in transmitting individuality to the features, Perugino's merit is undeniable. Softness of expression and select grace give it the impress of its originality; an originality well calculated to temper the rugged grandeur of the nobler, or the realism of the more naturalistic, Florentines, and prepare the way for Raphael'. — *C. & C.*

163. *A. del Sarto*, Annunciation (retouched); 161. *Bonifacio* (according to Mr. Crowe; formerly attributed to *Giorgione*), Finding of Moses; *160. *Van Dyck*, Virgin; *159. *Fra Bartolommeo*, Risen Christ among the four Evangelists, 1516; *158. *Raphael*, Cardinal Bibbiena, 1515-16 (probably a copy of the original at Madrid); *157. *Lorenzo Lotto*, Three periods of life; 156. *Guercino*, Madonna with the swallow; 152. *Schiavone*, Cain slaying his brother.

**151. *Raphael*, Pope Julius II.

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — *Springer*.

150. *Van Dyck*(?), Charles I. of England and his queen Henrietta of France; 149. *Pontormo*, Portrait of Cardinal Ippolito de' Medici; 148. *Dosso Dossi*, Bambocciata; 147. *Giorgione*(?), Nymph pursued by a satyr.

SALOON OF JUPITER. Ceiling-painting by *Pietro da Cortona*. — To the right of the entrance: *140. *L. da Vinci* (*Granacci*?), Portrait of a lady; *139. *Rubens*, Holy Family; 136. *Paolo Veronese*, The Saviour parting from his mother; 135. *Salvator Rosa*, Battle; 134. *Paolo Veronese*, The women at the Sepulchre; *133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word *SARD*, is the painter's portrait); 132. *Crespi*, Holy Family; 131. *Tintoretto*, Vincenzo Zeno; 130. *Basano*, Portrait of a woman; 129. *Mazzolini*, The adulteress;

128, 127. *Morone*, Portraits; *125. *Fra Bartol*
*124. *Andrea del Sarto*, Annunciation; *123.
donna in glory with four saints; 122. *Garofali*
to Augustus the mystery of the Incarnation;
Portrait; *118. *A. del Sarto* (?), Portraits of him
113. The Three Fates, groundlessly ascribed to
112. *Borgognone*, Battle-piece; 111. *Salvator R.*
Catiline; 110. *Titian* (?), Bacchanalian; 109. *Pe*
male portrait; 108. *Paolo Veronese*, Portrait. At
bens, Nymphs attacked by Satyrs.

SALOON OF MARS. Ceiling-painting by *Pietr*
the centre of the room a *Victoria* by *Consani*. —
the entrance: 103. *Guercino*, Moses; 102. *Luini*,
the door, 97. *Andrea del Sarto*, Annunciation
*96. *Cristofano Allori*, Judith; 95. *Allori*, *Abri*
*94. *Raphael*, Holy Family, called *Madonna dell'Im*
tirely finished by Raphael, or perhaps only from a
the St. John is a later addition; 93. *Rubens*, St
Titian, Portrait; 90. *Cigoli*, Ecce Homo; *89. *Pe*
Repose during the Flight to Egypt; 87, 88. *A. del*
of Joseph; *86. *Rubens*, Mars going forth to war, one
best and most mature works, painted about 1625
Rubens with his brother and (r.) the scholars *Lipsitz*
84. *Palma Vecchio* (?), Holy Family, *83. *Titian*
Luigi Cornaro; *82. *Van Dyck*, Cardinal Giulio Bent
eratic and easy; *81. *A. del Sarto*, Holy Family
Andreas Vesalius, the physician (damaged).

*79. *Raphael*, *Madonna della Sedia*, painted
was employed on the *Stanza d'Elodoro* in the Vatican
'In this picture Raphael returns to the early and sin
representation, breathing nothing but serene happiness,
the artist and charm the beholder, which say little and
deep a significance. Florentine forms have been suppl
ones, and tender and clear beauty of colouring has given
and picturesque style of laying on the pigments. . . . A
gravers have tried their skill upon the *Madonna della Se*
graphic copies have been disseminated by thousands. I
of Raphael is so popular, no other work of modern art ac

78. *Guido Reni*, Peter weeping; 77. *Soggi*, Madon
76. *A. van der Werff*, Duke of Marlborough. 4th wall
of Galileo, school of *Sustermans*, 104. *L. Giordan*

SALOON OF APOLLO. Ceiling-paintings by *Pietro*
Ciro Ferri. To the right of the entrance: *67. *Tit*
'It is clear that Titian had no other view than to
some girl. He displays all his art in giving prominence
epile of the obvious marks of haste which it bears, it
of such uncommon order as to deserve all the encomia
given to it'. — C. & C.

66. *Andrea del Sarto*, Portrait of himself (repl
in the *Uffizi*); *65. *Tintoretto*, Portrait.

*64. *Fra Bartolommeo*, *Pietà* (said to have been finished by *Bugiardini*).

'It is admitted that the composition is one of those that *Fra Bartolommeo* carried out most completely. . . . The group realizes at once all the precepts considered as final in the sixteenth century. It is a modification and an advance upon *Perugino's* (comp. No. 164 in this gallery), combining all the tenderness of the Umbrian with greater selection, astonishing individuality, pure nature, and refined feeling'. — *C. & C.*

**63. *Raphael*, *Leo X. and the cardinals de' Medici and de' Rossi*, not undamaged, but still justifying *Vasari's* enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. *Giulio Romano* shared the execution, the cardinal to the right of the pope being probably by him. — 62. *A. del Sarto*, *Madonna*.

*61. *Raphael*, *Angiolo Doni*, a friend of the master (Nos. 59 and 61 belonged to the family down to 1758, when they were transferred to *Avignon*, where they were purchased for the Gallery in 1826 for the sum of 25,000 fr.). *60. *Rembrandt*, *Portrait of himself*, beardless (about 1634).

**59. *Raphael*, *Portrait of Maddalena Strozzi Doni*.

This portrait and its companion, No. 61, were painted during the Florentine period of the artist (about 1505). The poise of the head, the arrangement of the hands, and the whole style of the work resemble those of *Leonardo's Gioconda* in the *Louvre*. The subject, though by no means richly endowed with natural charms, is made extremely attractive, while the portrait of the husband, in which *Raphael* had no *Da Vinci* to follow, is much less so.

*58. *A. del Sarto*, *Descent from the Cross*; 57. *Giulio Romano*, *Copy of Raphael's Madonna della Lucertola*; 56. *Murillo*, *Holy Family*. *54. *Titian*, *Pietro Aretino*, the celebrated verse-writer and pamphleteer, a work described by *Aretino* himself as a 'hideous marvel' (1545). 52. *Pordenone* (?), *Holy Family*; 51. *Cigoli*, *Descent from the Cross*; 50. *Guercino*, *Peter raising Tabitha*; 49. *Tiberio Titi*, *Leopoldo de' Medici* when a child, 1617; 47. *Guido Reni*, *Bacchus*; 44. *Giac. Francia*, *Portrait*; *42. *P. Perugino*, *Mary Magdalene*, painted about 1500; 41. *Cristoforo Allori*, *Hospitality of St. Julian*; *40. *Murillo*, *Madonna*; 39. *Angelo Bronzino*, *Holy Family*; *38. *Palma Vecchio* (?), *Christ at Emmaus*; 37. *Paolo Veronese*, *Portrait of his wife*; 36. *Girolamino da Carpi*, *Archbishop Bartolini Salimbeni*; 35. *Bishop Girolamo Argentino*, school of *Morone*. 4th wall: 71. *Carlo Maratta*, *S. Filippo Neri*.

SALOON OF VENUS. Ceiling-painting by *Pietro da Cortona*. — To the right of the entrance: 21. *Pietro da Cortona*, *Saint entranced*. *20. *A. Dürer*, *Adam*, probably painted in 1507, at the same time as *Eve* (No. 1, see below), after the master's second stay at *Venice*: 'the most perfect treatment of the nude yet produced by northern art' (*Thausing*).

To the left of the door, **18. *Titian*, 'La Bella di Tiziano', painted about 1535, probably the *Eleonora*, *Duchess of Urbino*, represented in No. 1117 in the *Tribuna*.

'La Bella di Titiano' at the Pitti is one of Titian's likenesses in which every feature tells of high lineage and distinction. The pose, the look, the dress are all noble. We may presume that the name was accepted for want of a better. The face was so winning that it lurked in Titian's memory, and passed as a type into numerous canvases in which the painter tried to realize an ideal of loveliness. . . . The tones are harmonised and thrown into keeping by a most varied use and application of glazings and scumblings. — C. & C.

*17. *Titian* (school-piece), Betrothal of St. Catharine; *16. *Rembrandt*, Portrait of an old man; 15. *Salvator Rosa*, Sea-piece; 13. *M. Rosselli*, Triumph of David; *14. *Rubens*, Hay-harvest at Malines; *9. *Rubens*, Landscape, Ulysses on the island of the Phæaci; 8. *Guercino*, Apolle and Marsyas; 6. *Bartolommeo Manfredi*, Gipsy; 5. *Garofalo*, St. James; 4. *Salvator Rosa*, Harbour at sunrise; *3. *Tintoretto*, Cupid, Venus, and Vulcan; 2. *Salvator Rosa*, Falsehood with a mask; *1. *A. Dürer*, Eve, counterpart of No. 20.

We return hence to the Saloon of the Iliad, and thence enter the —

SALOON OF THE EDUCATION OF JUPITER. Ceiling-painting by *Catani*. — *256. *Fra Bartolommeo*, Holy Family, resembling Raphael's Madonna Carnigiani at Munich; 257. *Paris Bordone* (?), Sibyl prophesying to Augustus; 259. *Correggio*, Christ (a copy); 262. *Clouet*, Henry II. of France; *265. *A. del Sarto*, John the Baptist (badly restored); 267, 268. *P. Veronese*, Portraits of Children.

**266. *Raphael*, 'Madonna del Granduca', a work of the master's Florentine period, formerly in the palace of the Grand-duke of Tuscany.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.' — *Springer*.

269. *Paolo Veronese*, Presentation in the Temple; 270. *Carlo Dolci*, Martyrdom of St. Andrew; 277. *Bronzino*, Lucrezia de' Medici, daughter of Cosimo I.; 279. *Bronzino*, Don Garzia de' Medici; 241. *Clovio*, Descent from the Cross (in water-colours); *243. *Velazquez*, Philip IV. of Spain; 244. *Fr. Pourbus*, Portrait; *245. *Raphael*, 'La Donna Velata' (the lady with the veil), painted in 1515-17 (slightly damaged); *248. *Tintoretto*, Descent from the Cross; 252. *Claude de Lorraine*, Duc de Guise, probably by an imitator of *Holbein*; 254. *Palma Vecchio* (?), Holy Family; 255. *Van der Helst*, Portrait.

We now turn to the left into the SALA DELLA STUFA. — The frescoes illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1622. This room contains four small antique statues in marble, and a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a passage, we observe on the left a small Bath-room, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

SALOON OF ULYSSES. Ceiling-painting by Gaspero Martellini, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — 288. Carlo Dolci, Jesus on the Mount of Olives; 289. Ligazzi, Madonna appearing to St. Francis; 297. Paris Bordone (? 17th cent.), Pope Paul III., a copy of the portrait by Titian at Naples; 304. Schidone, Holy Family; 305. C. Allori, St. John in the wilderness; 306. Salvator Rosa, Landscape; *307. A. del Sarto, Madonna and saints; 311. Dosso Dossi (?), Duke Alphonso I. of Ferrara; 312. Salvator Rosa, Landscape on the coast; 313. Portrait; *320. A. Carracci.

SALOON OF PROMETHEUS

In the centre a magnificent round mosaic, but not sent thither, valued for the London Exhibition of 1851, at 30,000*l.* — 334. German School, Portrait; 336. Venetian School (15th cent.), Allegory; 237. Scip. Gaetano, Ferdinand I. de' Medici.

*338. Fra Filippo Lippi, Madonna with saints; in the background SS. Joachim and Anna, and the Nativity of Mary. The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting. — C. & C.

339. Titoretto, Portrait of a doge; 340. Madonna with two saints after Perugino (the original is in Vienna); 341. School of Pinturicchio, Adoration of the Kings; 342. Baldassare Peruzzi, Holy Family; 346. F. L. di Credi, Portrait of a girl, erroneously called the Adoration of the Magi; 347. Filippino Lippi, Holy Family; 355. Luc celli, Holy Family; 358. (replica of the picture in the Vatican), Holy Family; 363. Holy Family, 369. A. looking upwards, perhaps by Signorelli (or Franc. Buonsignori), Portrait; 372. Andrea del Castagno, Portrait; *373. Fra Angelico da Fiesole, Madonna with saints, a winged picture over the door; 376. Lorenzo Costa, Portrait; 377. Fra Bartolommeo, Ecce Homo; 379. J. da Pontormo, Adoration of the Magi; 384. A. Pollajuolo, St. Sebastian; 388. Filippino Lippi, Death of Lucretia.

The **GALLERIA POCETTI**, which we next enter, derives its name from the ceiling paintings by Bernardino Pocetti. Two tables of oriental alabaster and one of malachite. Bust of Napoleon I., by Canova. — 483. Polidoro Veronese, Adoration of the Child; 484. Marco Vecellio (nephew of Titian), Madonna della Misericordia; 480. Guercino, St. Sebastian; 494, 495. Titian, Portraits. Also a number of miniature portraits, as well as in the following corridor.

Returning to the **Prometheus Saloon**, we next enter a corridor, on the walls of which are six marble mosaics, a number of "Miniature Portraits, and valuable drinking-cups, objects in ivory, etc.

SALOON OF JUSTICE. On some cabinet, purchased in A sculptor; 308. *Artemisia* to be copied from a compo Poultry, 401. *Sustermans*, Grand-duke Cosimo I.; 402. *fazio Bembo*, Christ in the T 408. *Peter Lely*, Oliver Cross Ferdinand II.); 409. *Sebas*

SALOON OF FLORA. Ceiling by *Canova*. 415. *Sustermans*, *Gaspard Poussin*, Landscap retouched; 430. *Cipoch*, Madc Repose on the Flight into

SALOON OF THE CHILDREN decorations by *Rabbinati*. 441 Landscape, with an alleg; *Rachel Ruyssch*, Fruit and flo *Sai. Rosa*, Landscape, with I *esta dei filosoff*; 474. *Domen A. del Sarto*, Holy Family *racca*, Nymph and satyr, a

The ground-floor of the palace contains several *Bessuoli* and *Modern Works of Art*, historical pictures by *Bessuoli* and statues by *Bartolini* (*Carità*), *Ricci* (*Innocence*), etc. The *SILVER* admission to the porter at the entrance). The *SILVER* (*Gabinetto degli Argenti*; to the left in the second court, fee 1/2 fr.), contains the royal plate, and interesting sp ancient and modern goldsmiths' work. In the cases to works by *Benn. Cellini*. To the right, bronze crucifix by *Bologna*, opposite crucifixion by *Tacca*. Service of lapid

The **Boboli Garden* (entrance through the Palazzo) left corner; open to the public on Sundays and Thursday noon till dusk; comp. Pl. D, 6), at the back of the palace in terraces up the hill. It was laid out by *Tribolo* in 1587, Cosimo I., and extended by *Buontalenti*, and command a view of charming **Views of Florence* with its palaces and among which the Pal. Vecchio, the dome and campanile cathedral, and the tower of the Badia are conspicuous walks, bordered with evergreens, and the terraces, a vases and statues, attract crowds of pleasure-seekers on

On entering we first observe, in a straight direction, a four statues, modelled by *Michael Angelo* for the monument *hus II.*; in the centre the Rape of Helen, a group by *Flac* At the entrance to the grotto, *Apollo and Ceres*, statues — The *MAIN PATH* leads straight from the back of the palace space called the *Amphitheatre*, formerly employed for foot court; on the right, a handsome fountain, on the left, an *Eq* (brought hither from Rome) and an ancient basin of grey then ascend to the *BASIN OF NEPTUNE*, adorned with a statue by *Stolte Lorenz*; then, higher up, the statue of *Asson*, *Giovanni da Bologna* (for a different purpose), and finished erected in 1836 to commemorate the fact that during the 19th century in Italy occasioned by war, Tuscany alone, under Ferdinand III, in plenty (fine view hence). To the right, in the vicinity, (30 c.), commanding a charming and uninterrupted **View*.

worthy reliefs of
aggio (beside the Pal. ...
(No. 15) Galileo's House (Pl. ...
At Via Romana 19, to the W. ...

seum of the Natural Sciences (Museo di ...
rate; Pl. C, 6; open ...
by permission of the ...
augmented at subsequ ...
The public museum ...
logical, and paleontol ...
There is also an adm ...
chiefly of preparations ...
tensuoli and Calomai.

On the First Floor ...
rated in 1840, on the ...
scholars of Italy, co ...
paintings by Italy, co ...
of Galileo, Giuseppe ...
Castoli, Volta, al ...
designed numerous bus ...
walls are by Sabatelli ...
leo downwards. The ...
Opposite stands ...

porch, ...
altar to the left, School of Bot ...
right, ...
Crucifix by Giotto.

Immediately adjoining the Ponte alle Grazie (recon ...
is the Piazza de' Mozzi, to the right in which ...
Terrigiani (Pl. E, 7), containing a valuable picture- ...
the first floor (open on Thurs. 10-4; written catalogues ...
of visitors).

Mineralogical, geo-
logical 13 rooms.
existing



FLORENCE

Palazzo Torrigiani.

ANTE-CHAMBER: 1. *Luca della Robbia*, Portrait of *Castagna*, in a man's dress.
 1. Room. 7. *Andrea del Sarto*, Portrait of *Signoralli*, 28. 1
 21. 22. Portraits: — To History of Esther. or by *Pasellino* (cassoni), 22. the — II. B. 18th cent. e
 13. *Uccello*, del Sarto (?)
 9. *Tintoretto* three rooms with fine visit the be
 The ar

Bardi contains a - *Fra Filippo Lippi* (1st Alt)
 *Annunciation by *Fra* - the *Palazzo Cini*

In the neighbourhood is the *Palazzo Cini* in which there is an Abundantia, and a central post by *Donatello*; in the interior a M Farther on, No. 28, is the *Palazzo Cappon* Uzzano by *Lorenzo di Bicci*.

The Lung' Arno *SERRISTORI*, between and the Porta S. Niccolò, contains the monur (Pl. F, 7), to whose Philanthropy Florence erected by Bartolini in 1870, and a marble presented by the prince.

Farther on is the church of S. Niccolò (P the year 1000. At the back of the high-a *Gentile da Fabriano*. The sacristy contains tola by A. Pollajuolo, 1450 (lunette); be' saints by Neri di Bicci. In 1530, after the c to the Medici (p. 372), Michael Angelo lay in the tower church.

- of Flori

Compar
 the town,
 1. Barriere
 4. B. S. D
 Rosso; 8.
 11. B. del
 Ferro di
 B. Porta
 The

of the city an-
 them also deserve
 find ample scope for exco
 is the most favourable time,
 veiled in haze in the forenoon.
 (A.) One of the finest promenades in Ita
 constructed from plans by the engineer Poggi.

1
 d
 sc
 11
 y

findings from the Porta Romana (Pl. , leads along the slopes to S. Miniato, to the river, where it terminates at ear the Porta S. Niccolò (Pl. G, 8). wide and nearly $3\frac{3}{4}$ M. in length, is are-grounds, containing bays, elms, , over which delightful views are ob- is *Viale Macchiavelli* from the Porta *Piazzale Galilei*, beyond which it bears t the beginning of the latter is the Below S. Miniato the road passes the (Pl. F, G, 8), forming a kind of pro- bove the Porta S. Niccolò (Pl. H, 8), descend. In the centre of the Piazza Angelo's David (p. 417), the pedestals c four periods of the day (p. 421). : town and the valley of the Arno: to sole; then the city with S. Croce, the lazze Vecchio, S. Maria Novella, and e the villa-covered heights, the For- iardo, and the Villa Giramonte. — A from one gate to the other, occupies 36; comp. also p. 443).

its marble façade, on the hill to spicuous object from many different y carriage (p. 366) or on foot in less the Porta S. Niccolò by the Piazzale st be mistaken. A little beyond the monastery of S. Salvatore del Monte, aca in 1504, the simple and chaste ervedly praised by Michael Angelo, a'. To the left of the high-altar is — We now turn to the left towards ons, constructed by Michael Angelo blic, and which were defended by e of the city by the Imperial troops. leaving give the gate-keeper a few hill of S. Miniato are now used The monuments show the taste rs, who lay great stress upon an e, ornaments, and the like, and ds numerous admirers. nte, like the Battistero (p. 394), les of the Pisan Florentine style roably dates mainly from the dmirable proportions, with nave nd is in many respects a truly

classical edifice. The elegantly-incrusted façade, 12th, the mosaics with which it is adorned from 12th to 15th. The tower was restored by *Baccio d'Agnolo* in 15th.

The INTERIOR, recently restored, rests on 12 columns (10 antique) of white, and 3 handsome pillars of greenish marble. It has an open roof, tastefully re-decorated in the original style. The apse is raised by a spacious crypt beneath it. Of the entrance is the monument of the satirist, *Gius. Martelli*.

AISSLES. On the wall on the right, Enthroned Madonna by *Paolo degli Stefani* (14th cent.); on the left a Madonna and Child, a Crucifixion, of the beginning of the 15th century.

Between the flights of steps (16) ascending to the choir is a screen, constructed in 1448 by Piero de' Medici from a design by Bernardo Rossellino. The frieze appears the device of the Medicis, consisting of a diamond-ring with the legend 'Semper'. Over the altar is a Crucifixion which is said to have nodded approvingly to St. Miniato when he forgave the murderer of his brother (p. 450).

On the right is the Chapel of S. Giacomo, constructed soon after 1448 by Bernardo Rossellino and ornamented by the *Della Robbia* and *Antonio Pollaiuolo*. It contains the monument of Cardinal Jacopo of Portugal (d. 1450) and a *Madonna and Child in a medallion held by two angels. The ceiling the Four Virtues by *Luca della Robbia*. — The flight of seven steps descends, does not rest on the four pillars which are prolonged in the choir above, but on a screen of graceful form, some of them ancient. Beneath the altar is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the apse, the whole wall of the nave, and the pulpit present a fine work of incrusted marble-work. The upper part of the Altar is a mosaic of S. Miniato before the Saviour, executed in the 12th, and recently restored. The five windows under the arches are of transparent slabs of marble. Over an altar on the right is a *Madonna and Child by *Giovanni Gualberto* (see above). — On the S. side is the SACRISTY (closed), erected in 1387 in the Gothic style, containing sixteen *Frescoes from the life of St. Benedict (his youth, miracles, etc.) by *Spinello Aretino* (d. 1410) and *Giotto*, whose style is studied to advantage here. Beautiful inlaid work in wood. — The beautiful mosaic pavement (restored according to an inscription, in 1207) also deserves in

A visit to S. Miniato may be conveniently made by driving on the Viale dei Colli. A walk to the Piazza S. Salvatore del Monte, S. Miniato, and thence to the Poggio Imperiale (see below), and back by the Poggio Imperiale Romana (p. 442), will take about 3 hrs. in all.

(C.) POGGIO IMPERIALE. Immediately to the right of the Porta Romana (Pl. A, 7), begins the Viale dei Colli (p. 442). To the right of it a fine avenue of lofty cypresses, oaks, and larches, embellished with a few statues, leads to the **Villa Poggio Imperiale**. It was thus named in honour of the Empress Maria Theresa, afterwards fitted up by Magdalene of Austria, wife of Leopold II, and afterwards adorned with various works of art, which were destroyed in 1860. The handsome edifice is now occupied by the *della SS. Annunziata*, a girls' school, and is not open to the public.

The road now divides: that to the *right* leads to the Certosa (see below); that to the *left* (soon after the Certosa) leads to the houses, following the Via del Pian Giullari, a fine view of the height, where at a bifurcation of the road, a bye

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LA CERTOSA.

to be followed) leads to the Torre del Gallo, so called
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house derives its name Villa delle Bugie

LA CERTOSA IN THE VAL D'EMA is 3 M. distant by
l from the Porta Romana (Pl. A, 7; carr. 6 fr.; omnibus
ta Romana every hour from 8 a.m. to 8 p.m., 50 c.). To
t, as the height beyond the gate is ascended, rises the
of S. Gaggio; farther on is the village of Galluzzo, beyond
he brook Ema is soon reached. On the hill of Montaguto,
s clothed with cypresses and olive-trees, at the confluence
Ema with the Greve, rises the imposing Certosa di Val
resembling a mediæval fortress. The monastery, which is
hing dissolution and contains a few inmates only, was found-
341 by Niccolò Acciajuoli, a Florentine who had settled at
and there amassed a large fortune by trading. The porter
ars., 50 shows the church, or rather the series of chapels
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use and various
) Bello Sguardo, to the S.W. of FIO-
ightful prospect it commands, which the traveler
unt fail to visit. From Porta Romana (Pl. A, 7) the town-
ust be followed to the right and the second road to the
ren. This first leads to an open space with the small

church of *S. Francesco di Paola*, of Benozzo Federighi, Bishop of F. The carriage-road is then followed to the height, where it divides, the 1 paces beyond this point the road to the right, see below). At the to the left is followed, which in ****Bello Sguardo** (visitors ring; fee view embraces Florence, with the Palazzo Vecchio, Or S. Michele, Maria Novella, etc.; to the right, opposite the spectator lies Fiesole; to the Arno, over which tower the dis seen to the best advantage towards *Villa degli Albizzi*, with a bust of Galileo in memory of that illustrious astronomer and cultivated the garden with his own hands.

Those who wish to visit the Bello Sguardo follow the city-wall to the left and take the road to the above-mentioned church of St. Francesco.

(F.) **Monte Oliveto**. About $\frac{1}{3}$ M. (Pl. B, 4) the 'Via di Monte Oliveto', Leghorn road, and reaches the entrance to the monastery after $\frac{1}{2}$ M. (key to obtain access to the door, No. 6, 10-15 c.). A slight eminence commands an admirable *Prospect of the valley of Florence, with Prato and Pistoia over which rises one of the peaks of the Apennines; N.E. lies Florence, then Fiesole, E. the Fortezza di Belvedere and S. M. the barren mountain-chain of the Casentino. The view is excluded by the intervening buildings are now used as a military hospital.

The *Badia di S. Bartolommeo* di Montepulciano, 1334, possesses frescoes by Pocetti; in the church by Dom. Ghirlandajo. — From the suspension-bridge (5 c.; Pl. A, 1, 2) leads the road to the Cascine.

(G.) The ***Cascine**, or park of Florence near the *Nuova Barriera* (in the Piazza della Libertà) and is about 2 M. in length, but of moderate width by the Arno and the Mugnone. It affords walks to the traveller fatigued with sight-seeing. It is a fashionable rendezvous in the afternoon. Immediately to the left, is a small Café. The Cascine is a large open space, *Piazzone* (visited several times a week), surrounded

ILLA CAREGGI.

Environa

a café-restaurant like Doney's, p. 365), a
towards sunset. Beyond this spot the park
d, and it terminates about 1 M. farther,
out of the *Rajah of Kollapore*, who died at
ose body was burnt at this spot, is situated.

Nuova di S. Maria Novella to the Cascine
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Maria Novella, see ab ge con-
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of the history of this edifice.
a della Petraia, with delightful gardens, erected
aed with paintings by *Andrea del Sarto* and
villa, which is now fitted up as a royal resi-
ily reached from the railway station *Castello*
Villa Quarto, with beautiful gardens, formerly
i, now that of Countess Stroganoff.
esto (p. 364) a visit may be paid to the great
la Doccia, the property of *Marchese Gioi*, who
e proprietor has successfully revived the ancient
ad produces excellent copies of Della Robbia
spot of the factory, in the *Via Rondinelli*. — By
esto, we pass the villa of *Marchese Corsi*, the
porter of plants, which is interesting to botanists
messi at *Via Tornabuoni* 20, or *Via del Pescioni* 6).

the height to the N. of Florence, is 3 M.
ing from the little *Piazza del Capatolo*, to the
omo, three times daily, 1 fr.; carr. 7-8 fr.,
the *Badia*, see p. 448). We leave the town
(Pl. H, I, 1), where a *Triumphal Arch* of
ted in 1738, commemorates the entry of the
Outside the gate rises a handsome new
ow the *Viale Militare* (Pl. I, 1), cross the
d then ascend the left bank of the *Mugnone*
significant stream, which however in rainy
uses great devastation. In about 20 min. the
e property of the Earl of Crawford, is passed

(podestà); on the ground-floor is the *Museo Fiesolano*, the yield of the excavations mentioned above. Adjacent to the old church of *S. Maria Primaverale*, of the 10th cent., is a tabernacle in terracotta of the school of the *della Robbia*; on the right a portrait-head of *Giul. da San Gallo* by himself. The right of the old Acropolis of Fiesole is occupied by a large Monastery, to which the street ascending to the W. cathedral leads. On the right, a little below the rise, is the venerable church of *S. Alessandro*, with columns of cipollino, probably occupying the site of a temple. The plateau in front of it commands a beautiful view of the valley of Florence, bounded on the S. by a range of hills, on the E. by the mountain-chain of the Apennines, and on the W. by the heights of Monte Albano, beyond which the mountains of Carrara stand prominently forth. Who have time should ascend the eminence a little to the N. of Fiesole, which is higher than the Franciscan monastery and commands an uninterrupted panorama.

At the end of a wood about 6 M. to the N. of Fiesole and a little to the S. of the road from Florence to Bologna, near the village of *Pratolino*, a villa belonging to the former grand-dukes. The villa was built by *Bonstaelenti* at the instance of *Francesco de' Medici*, son of *Cosimo I.*, for the reception of *Bianca Capello* (p. 426) has long been a ruin, and almost the only relic of its former splendour is a colossal figure (82 ft. high) representing the *Apennine Mts.*

On our way back we may visit the *Badia di Fiesole*, $\frac{1}{2}$ M. to the S. of *S. Domenico* (p. 447), a monastery founded in 1028, by *Benedictine*, afterwards by *Augustinian* monks. It was first erected by *Brunelleschi* in 1462, by order of *Cosimo the Elder*, and forms a remarkably attractive pile of buildings. The garden, and the charming view from the garden near the peaceful valley, to Florence, are noteworthy.

The church, with a transept, but destitute of aisles, is covered with the peaceful valley, and is of noble proportions throughout. The part of the church is decorated with black and white marble belongs to the 15th cent., and is older than *S. Miniato* (p. 443). In the imbricose of the celebrated families of the *Salviati*, the *Ravennato* contains a quaint fresco by *Giovanni* (d. 1536), representing angels ministering to Christ the reading desk is by *Brunelleschi*.

The *Badia di Fiesole*, which was highly favoured by the *Medici*, was frequented by members of the 'Platonic Academy'. *Pico della Mirandola* worked at his exposition of *Genesis*. After the suppression of the monastery (1778), the printing-office of the learned *Franzini* was established here, where a number of important works were published, was now occupied by a farm.

It now descends and follows the right bank of the Arno, between a constant succession of garden-walls. About $\frac{3}{4}$ M. from the *Porta alla Croce* (Pl. 1, 6) [Tramway to Florence, p. 367], to the *Barriera alla Croce*, from *Piazza de' Giudici* (p. 367), to the left; or omnibus for *Settignano*, thence a few yards to the left; every $\frac{1}{2}$ hr. from the *Porta alla Croce*, in places the convent, every $\frac{1}{2}$ hr. from the *Porta alla Croce*],

It rises the abrupt sandstone mass of the *Verna*, to a height of 850 ft. on its S.W. slope, one-third of the way up, and 3906 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1218 by St. Francis of Assisi. The church dates from 1264. In 172 the monastery was entirely destroyed by fire. Beautiful forests are situated in the vicinity, from the openings in which imposing mountain-views are often enjoyed. One of the grandest points is the *"Penna della Verna"* (4796 ft.), or ridge of the *Verna*, also known simply as *l'Apennino*, the rugged rock between the sources of the Tiber and Arno, as it is called by Dante (*Paradiso* ii., 106). To the E. are seen the lofty *Sassi di Simone*, the mountains which bound the Tuscan Romagna in the direction of the republic of San Marino; N.E. the sources of the Tiber are situated behind the *Fumajolo*.

Near the monastery are the *Luoghi Santi*, a number of grottoes and rock-hewn chambers in which St. Francis once lived. The church contains no pictures worthy of mention, but several excellent reliefs in terracotta, especially an *"Annunciation"* by *Luca della Robbia*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Ludovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the valley of the *Singorna* in the vicinity, but in 1476 his parents removed to *Settignano*, in the vicinity of the quarries.

The traveller is recommended to return from Bibbiena to Florence by Arezzo (diligence every afternoon in 3³/₄ hrs.; one-horse carr. 10 fr.). The road follows the left bank of the Arno, passing several small villages, quits the river at *Giovi*, and entering the rich *Val di Chiana* leads to —

Arezzo (*Inghilterra*; *Vittoria*; *Globo*; *Cannon d'Oro*), a town with 12,000 inhab. (with the adjoining villages 39,000), a provincial capital, and the birthplace of Mæcenæ, Guido Aretino, Petrarch, Pietro Aretino, Spinello Aretino, Vasari, and many other celebrated Italians. It possesses several interesting churches. That of *S. Francesco* contains noteworthy frescoes of the 15th century, of which the chief are those by Piero della Francesca in the choir. *S. Maria della Pieve*, of the 9th cent., has a tower and a very curious façade of 1216. The *Cathedral*, a remarkable specimen of the Italian Gothic style, begun in 1177, is embellished with several beautiful stained-glass windows and well-sculptured monuments; its façade is unfinished. *S. Annunziata*, a fine Renaissance edifice, was in great part built by *Ant. da Sangallo*. The church of *S. Domenico* is embellished with frescoes by Spinello Aretino and others. The *Museum*, in the Piazza Grande, containing a rich palæontological collection, Roman and Etruscan antiquities, and fine majolica of the 15th cent., and the *Pinacoteca Bartolini* in the *Palazzo Capel di Ferro*, also merit a visit. The *Accademia Aretina di Scienze, Lettere, ed Arti* holds its meetings in the *Badia di S. Fiore*; in the library, formerly the refectory, is a fresco by Vasari.

Arezzo is a station on the line Florence-Perugia-Rome (express to Florence in 2¹/₄ hrs.; fares 9 fr. 95 c., 7 fr.; ordinary train in 3¹/₂ hrs.; fares 9 fr. 45, 6 fr. 50, 4 fr. 50 c.). Arezzo, and thence to Perugia, etc., see *Baedeker's Central Italy*.

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this rises the abrupt sandstone mass of the Verna, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3808 ft. above the sea-level, is seen a wall with windows, the oldest part of the monastery, built in 1218 by St. Fran. The church dates from 1284. In 1472 the monastery was destroyed by fire. Beautiful forests are

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station on the line Florence-Perugia-Rome (express to
60, 4 fr. 50 c.). Arezzo, and thence to Perugia, etc.,
Central Italy.

VIII. Corsica.

Steamboats. — I. FROM MARSEILLES TO AJACCIO (212 M., in 14-20 hrs.); *Compagnie Générale Transatlantique* every Tuesday, fares, 1st cabin 28 fr., 2nd cabin (also comfortable) 18 fr., food included (private cabin with one bed 50 per cent more); *Compagnie Valéry* every Friday. — II. FROM MARSEILLES TO BASTIA: *Compagnie Fraissinet* every Sunday direct, and every Tuesday viâ Nice (leaving Nice on Wednesday); *Compagnie Valéry* every Sunday. — III. FROM MARSEILLES TO CALVI OR ISOLA ROSSA (alternately): *Compagnie Fraissinet* once weekly. — IV. FROM LEGHORN TO BASTIA (72 M., in 6-7 hrs.): *Società Rubattino* once weekly (1st cab., 16 fr. 20 c.); *Compagnie Fraissinet* and *Compagnie Valéry*, each once weekly (usually Wednesday). — Embarkation by small boat, 1 fr.

Diligences run from Ajaccio and Bastia to all the principal places in the island.

RAILWAY from *Ajaccio* to *Bastia* in course of construction, portions of which will very soon be opened for traffic.

Corsica (French *La Corse*), situated between 43° and 41° 21' N. latitude, 56 M. distant from Italy and 111 M. from France, and separated from Sardinia by the Strait of Bonifacio, which is 9 M. in width, possesses an area of 3386 sq. M., and a population of 258,000 souls (census of 1872). A broad mountain-chain, terminating towards the N. in the Capo Corso, consisting of grey granite and limestone formations, occupies almost the entire island. On the W. it rises abruptly from the sea, forming a number of bold promontories and deeply indented bays. On the E. side, towards Italy, the alluvial deposits have been more abundant, and have formed a level coast of some breadth. The vast height to which the mountains rise within a comparatively small space (e.g. Monte d'Oro 8690 ft., Monte Rotondo 9053 ft.) imparts a wild and imposing character to the scenery. Nine-tenths of the area of the island are uncultivated, while the mountains for the most part are clothed with magnificent forests. The Flora of the island is remarkable for its rare luxuriance and diversity, comprising specimens of almost every species of plant found on the shores of the Mediterranean. The timber of Corsica was highly esteemed by the ancients, and still supplies most of the French and Italian dockyards. Its mineral wealth, however, is far inferior to that of Sardinia.

The character of the natives, notwithstanding the levelling and equalising effects of advancing civilisation, corresponds with the wild aspect of their country, and, at least in the more remote districts, still retains many of those peculiar features described by ancient writers. Their insatiable thirst for revenge (*vendetta*), formerly one of the chief causes of the depopulation of the island, has never been thoroughly eradicated. The perpetrators of these dark deeds retire as outlaws (*banditi*) to the mountains, where, hunted like wild beasts by a corps of gendarmes constituted for this express purpose, they frequently protract their miserable existence for many years. At the same time this revengeful ferocity is to a certain extent compensated for by bravery, love of freedom, simplicity of manners, and hospitality, virtues which usually characterise a vigorous and primitive race. Their ballads, too, and especially their dirges (*vocëri*), are replete with poetical pathos.

The situation and climate of the island are Italian, as was also its history down to the year 1768. Since the beginning of the present century its union with France has been still more closely cemented by its connection with the family of Napoleon. It now forms the 86th Department, the capital of which is Ajaccio, and is divided into 5 Arrondissements: Ajaccio, Bastia, Calvi, Corte, and Sartene. An Italian dialect is still the language of the natives, but French is used for all official purposes, and is spoken by the educated classes.

CORSICA.

The great attractions of Corsica are its beautiful scenery and its inter-historical associations, for it can boast of no antiquities or treasures of art. A visit to the island is now easily accomplished. A week's will enable the ordinary traveller to become acquainted with Ajaccio (ascent of Monte Rotondo), and Bastia. Those who desire a thorough insight into the resources of the country and the character of the natives will encounter serious difficulties, and should endeavour to obtain introductions to inhabitants of the island.

Corsica, like its sister-island Sardinia, which was peopled by the same race, never attained to a high degree of civilisation in ancient times. The island is depicted as having been a wild and impenetrable forest, of very evil reputation. Its possession was nevertheless keenly contested by the great naval powers of ancient times. The Phœacians, banished from Asia by the Persians, founded the town of Alalia (afterwards Aleria) on the E. coast, at the mouth of the Tavignano, B. C. 556. After a great battle in 536, however, they were compelled by the allied Etruscans and Carthaginians to abandon their settlement and migrate to Italy, where they founded the town Elea, or Velia, in Lucania. The island then became subject to the Etruscans, and subsequently to the Carthaginians, whom it was wrested by the Romans in 238. Under Marius and the colonies of Aleria and Mariana were established on the E. coast, both of which were subsequently destroyed. The island was frequently used as a place of banishment, as in the case of the philosopher Seneca, who spent eight years here during the reign of the Emp. Claudius. His account of the country and its inhabitants is by no means flattering, and the Corsicans sometimes declare that 'Seneca era un birbone'. The following written by him are to this day partially true:

'Prima est ulcisci lex, altera vivere raptu,
Tertia mentiri, quarta negare deos'.

After the fall of the Western Empire Corsica frequently changed masters—the Vandals, Byzantines, Ostrogoths, Franks, and Saracens rapidly succeeded each other in its possession. In 1070 the Pisans, and in 1348 the Genoese obtained the supremacy, which the latter retained till the 17th century. Their oppressive sway, however, gave rise to a long series of piracies and insurrections, in many of which a number of remarkable characters and bold adventurers distinguished themselves. Thus Gonsalvo della Rocca, Vincentello d'Istria, and Giampolo da Leca in the 14th and 15th cent., and Renuccio della Rocca and Sampiero di Bastelica (died on 17th Jan., 1567) in the 16th century. At length, in 1729, the general disaffection to Genoa began to assume a more serious aspect, notwithstanding the efforts made by the Republic to stifle it with the aid of German auxiliaries. The last of a long succession of adventurers was a Baron Theodore Neuhof, from Westphalia, who landed on 12th Feb., 1736, at Aleria, near the mouth of the Tavignano, attended by a number of followers, and provided with warlike equipments. He was shortly afterwards proclaimed King of Corsica, under the title of Theodore I., but his success was short-lived, and he was soon compelled to leave the island, for the Genoese were assisted by the French. Theodore returned twice subsequently to Corsica, but was ultimately compelled to seek an asylum in London, where he died in obscurity in 1756. Meanwhile the Corsicans, under the command (from 1755) of the heroic Gualle Paoli (born in 1724 at Stretta, a village among the mountains near Bastia; died in London in 1807), fought so successfully against the Genoese, that the latter lost the whole island with the exception of Bastia. By the Treaty of Compiègne in 1768 Genoa ceded Corsica to the French, who however were still strenuously opposed by Paoli and his followers, and were unable thoroughly to assert their supremacy till 1774. After the French Revolution Paoli returned from England to Corsica, after an exile of 20 years, and became president of the island. Internal dissensions, however, again springing up, the English were invited by Paoli to his aid, and in 1794, under Hood, conquered the island. In 1796 they were compelled to abandon their conquest, and from that period Corsica has belonged to France.

AJACCIO.

Corsica.

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HOTEL GERMANIA, Ajaccio.
a. aspect; R. to S. Cours Grandval, the only
GRANDON, in the Place Bonaparte; Hôtel
wine 8-10 fr.

Ajaccio (pronounced *ajaccio* in French) was founded by the Genoese in 1492, and made the island in 1811 by Napoleon, at the request of Letitia. It is most beautifully situated in an extensive stretches N. to the *Punta della Parata*, near the *Isola* and S. to the *Capo di Muro*, whilst the background imposing mountains, often covered with a snowy mantle in the summer. The town presents a somewhat different although great improvements have taken place of late.

On quitting the harbour we first reach the broad *chê*, adorned with a fountain surmounted by a monument to Napoleon I. as First Consul. To the right, at the *Boulevard Roi Jérôme* diverges, is situated the *Hôtel* the first floor is the *Reception Hall, adorned with pictures illustrative of the history of the family of Fesch.

The Rue Fesch leads to the *Collège Fesch*, a large collection of pictures (600, most of them by the hand of the artist), a library, and a collection of Corsican minerals. In a bronze statue of Cardinal Fesch, half-brother of Napoleon, by whom the collection was bequeathed joining the *Collège* is the *Chapelle Fesch*, built in the tombs of Letitia Ramolino, mother of Napoleon, d. at Rome in 1836, and of Cardinal Fesch (d. 1836).

By the street to the left opposite the fourth transverse street to the right, we reach *Letitia*, containing the house in which Napoleon was born in 1769 (the inscription: *Napoleon est né dans cette maison le 15 août 1769*) (the concierge lives opposite, fee 1 fr. 10 c. for the key).

The family of Bonaparte appears to have emigrated in the 16th cent. in Sarzana in Tuscany, perhaps with the powerful Malaspinas, to Corsica. Hisire Francesco Bonaparte, the first member of the family who resided in Corsica, died at Ajaccio in 1567. Napoleon's father, Carlo Maria Bonaparte, born at Ajaccio, 29th March, 1746, was educated at a school founded by Paoli at Corte, and afterwards studied law at Pisa. He then became an advocate at Ajaccio, where he enjoyed considerable popularity, but was appointed by Paoli his secretary at Corte. After the disastrous battle of Ponte Nuovo, 9th May, 1769, in consequence of which Corsica lost its dependence to France, Carlo fled with his young wife Letitia Ramolino to the Monte Rotondo. He shortly afterwards returned to Ajaccio, where

French General Marbeuf, the conqueror of Corsica, accorded him protection, and where, about two months later, Napoleon was born. In 1775 Carlo was appointed deputy of the nobility for Corsica, and travelled from Florence to Paris. He died at Montpellier in February, 1785. Napoleon, at 16 years of age, having quitted the school at Brienne two years previously, was studying at the École Militaire at Paris. The letter of condolence which he wrote to his mother on the occasion is still extant. At the storming of the Bastille in 1789 and the great subsequent crisis, Napoleon with his elder brother Joseph warmly espoused the popular cause at Ajaccio. He then repaired to Marseilles to welcome Paoli on his return from exile, and the latter predicted on this occasion that a great destiny was in store for the youth. In 1791 Napoleon obtained the command of the newly-constituted Corsican battalions, and in this capacity politically began his military career. In 1792, Paoli, dissatisfied with the proceedings of Napoleon, sent him to S. Bonifacio, to join the expedition against Sardinia. This, however, proved an utter failure, and on 1 January, 1793, Napoleon narrowly escaped being slain by insurgents. Shortly afterwards he broke off his connection with Paoli and was compelled to quit Corsica with his family. During the zenith of his power Emperor evinced little partiality for his native island, which he visited for the last time on 29th September, 1799, on his return from Egypt. During his exile in the island of St. Helena, however, his thoughts appear frequently to have reverted to Corsica. 'What reminiscences Corsica has to me!' he was frequently heard to exclaim; 'I still think with assurance of its mountains and its beautiful scenery; I still remember the France which it exhales.' Autommarchi, Napoleon's physician in St. Helena, and the priest Vignale, who performed the last offices of religion, were Corsicans, and shared the fate of their illustrious compatriot.

The Cathedral, where Napoleon was baptised on 22nd July, 1801, dates from 1585.

In a side street of the Place du Marché is situated the palace of Pozzo di Borgo, one of the most distinguished Corsican families. Carlo Andrea Pozzo di Borgo, born on 8th March, 1768, an early friend of Napoleon, a democrat and adherent of Paoli, afterwards became the Emperor's bitterest enemy. He subsequently became a Russian counsellor of state, and in 1802 was created a count and appointed ambassador, in which capacity he indefatigably devoted his energies to opposing his ambitious countryman. He died at Paris in 1842.

The Rue du Marché leads from the Place du Marché to the Rue Bonaparte (formerly Diamant), adorned with an equestrian statue of the Emperor with his four brothers, in bronze, by Barye, erected in 1865. — The tree-lined Cours Napoléon, which crosses the Rue du Marché at the Place Bonaparte, is prolonged thence to the high-road to Bastia. To the right, outside the gate, is the monument of General Abbaticci, a Corsican who fell in 1796, whilst defending the town of Hüningen. The Botanic Garden, in the Cours Napoléon, merits a visit.

are changed frequently. Fares: intérieur 20, coupé 25 fr.; 25 kilogrammes (56 lbs.) of luggage free, each additional kilogr. 25 c. — 2. 'BERLINE', or stage-coach, in 15 hrs., starting at 11 p.m.; fare 36 fr. — Post-chaise with relays of horses from Ajaccio to Bastia 184 fr. — Omnibuses also run from Corte to Bastia daily, fare 4, coupé 5 fr. The carriages are the same as the diligences, but the horses are less frequently changed.

The road traverses the well-cultivated plain of *Campoloro* (*Campo dell' Oro*), which extends to the S. half of the bay of Ajaccio, and is watered by the *Gravona*. The road follows the stream and ascends. The scenery gradually becomes more attractive, magnificent forests clothe the slopes, and several beautiful retrospects are enjoyed. 16 M. *Ajaccio Vero*; 20 $\frac{1}{2}$ M. *Tavera*. Beyond *Bogognano* (25 M. from Ajaccio; Muffraggi's Inn, unpretending) the Gravone is quitted, and a mountain, 3672 ft. high, traversed. On the N. towers the *Monte d'Oro*, a few hundred feet lower than *Monte Rotondo* (see below), but of more imposing form; on the S. rises the *Monte Renoso*. The road next traverses the great forest of *Vizzavona*, and descends rapidly to the pleasant mountain-village of *Vivario*. It then turns N. and skirts the base of the *Monte Rotondo*, leading through a wooded and well-cultivated tract, past the villages of *Serraggio*, *Capo Vecchio*, and *S. Pietro*, to —

52 M. *Corte* (**Hôt. de l'Europe*; **Hôt. Paoli*), with 5400 inhab., capital of an Arrondissement, lies on the *Tavignano*, surrounded by mountains. It is commanded by a lofty citadel, which rendered it a keenly-contested point in the wars of former centuries.

In Paoli's time Corte was the central point of his democratic government. His study, with window-shutters lined with cork, by way of additional precaution, and the council-chambers are still shown at the *Palazzo di Corte*. A university, a printing-office, and a newspaper were also established here by Paoli in 1765. The Corsican parliament of that period sat in the neighbouring Franciscan monastery. Marble-quarries are worked in the vicinity.

The *Place Paoli*, the principal square, is embellished with a bronze statue of the noble-minded patriot *Pasquale Paoli*, with the French (!) inscription: 'Au général Pascal Paoli la Corse reconnaissante, l'an 1854'. In a piazza near the *Hôtel de l'Europe* rises a statue of *General Arrighi de Casanova*, 'Duc de Padoue' (born at Corte in 1779, d. at Paris in 1853), erected in 1868. An agreeable walk may be taken past the citadel into the *Val Tavignano*.

The *Monte Rotondo* (9068 ft.) is most conveniently ascended from Corte. Guide and mule about 20 fr. A supply of provisions necessary. The excursion occupies two days, and is most easily accomplished in July or August. At an early hour the traveller ascends the valley of the wild *Restonica*, which here falls into the *Tavignano* after a course of 35 M. A broad and wooded dale is at first traversed, beyond which the path becomes a mere shepherd's track. Pine and larch forests afford shade, while bleak open tracts and sequestered chalets, some of them 5000 ft. above the sea-level, are also occasionally passed. After a ride of 3 hrs., the *Rola del Dragone* (5250 ft.), a grotto in the rocks affording shelter to 200 sheep and goats, recalling Homer's description of the Cave of Polyphemus, is attained. The *Co di Mozzo*, the last shepherds' station, inhabited in summer only, is reached after 2 hrs. more. These rude hovels, beautifully

Corsica.

situated on one of the shelter for the night in . Then across several rock spur of the Rotondo, a snow-capped summit is Lago di Monte Rotondo; and ice, rising from the fore the summit is attained. The spectator surveys the W. the bays of Porto, Sag with the islands of Monte mainland of Italy; then the and Nice to Genoa. Corsica principal mountain-chains, recognisable. Towards the massive Monte d'Oro. The Lago di Pazzolo, where the Violet and forget-me-not (her the mountains) grow abundantly. The mufions, the will colour, with silky hair, brows di Mozzo may now be regained. The road reaches the G (66 M.) Ponte alla Leccia.

A road leads hence to Calvi runs. It proceeds to the E. to the coast. Several miles high rosapita, the native place of the still pointed out, in the hamlet Paoli was born in 1724. His father and at the same time the leader noble and heroic character are also perpetuated by a school, saglia with funds bequeathed by monastery was once occupied by elder brother Clement, once a general.

The road to Bastia follows it crosses at (72 M.) Pontenucci the point where the road unites.

A road leads S. from the point situated among mountains and forest house of Pietro Filippini, the Count. Here also is situated the chateau property of the family of Marshal officer invited Rousseau to Vesuvius passage in his 'Contrat Social' all perseverance with which these brave defending their liberty merit for them how to preserve it. I have will one day cause astonishment prediction was fulfilled 20 years in a very different manner from the

The road now leads direct and full of lagoons.

94 M. Bastia. — Hotels. Hôtel de France, R. 2, déj. B, I the Boulevard du Palais. — Café Bastia, with 18,000 inhabit the island, and its capital do

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—, *Ercole, the Younger*, Mil. P., 1596-1676.
—, *Giulio Cesare*, brother of Camillo, Mil. P., 1548?-ca. 1626.
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—, *Giov.*, son of the last, Flor. S., ca. 1530.
—, *Luca della*, Flor. S., 1400-82. — (xlvii. 373).
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 —, *Franc.*, Ven. P., brother of Titian.
 —, *Marco*, Ven. P., a relative of Titian, 1545-1611.
 —, *Tisiano*, see *Titian*.
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 —, *Dom.*, Flor. P., d. 1461.
 —, *Lor.*, Lomb. and Ven. P., d. ca. 1379.
 —, *Polidoro*, Ven. P., pupil of Titian.
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 —, *Ant. (Ant. da Murano)*, Ven. P., ca. 1440-70. — (xlix. 235).
 —, *Bart. (Bart. da Murano)*, Ven. P., ca. 1450-99. — (xlix. 235).
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 —, *Taddeo*, Flor. P., 1529-68.

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